

**UFO
UNIVERSE** PRESENTS

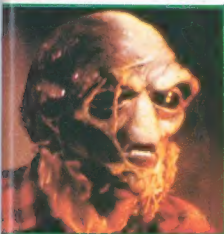
SPACE MONSTERS

PREMIER
COLLECTOR'S
EDITION



FEB. 1990
\$3.95 USA
& CAN
K46112

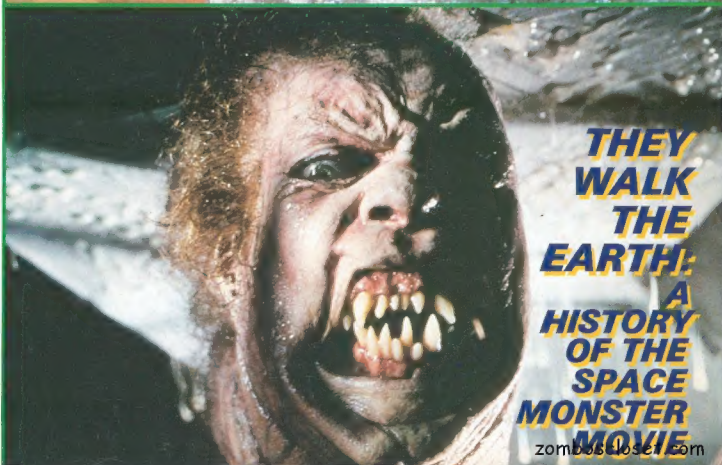
**PAUL
BLAISDELL
THE MAN
WHO MAKES
THE
MONSTERS**



**SPACE
MONSTER
INVASION:
LOOK TO
THE SKIES
FOR A
WARNING!**



**A HORROR-FILLED
COLLECTION OF
THE SCARIEST
SPACE CREATURES!**



**THEY
WALK
THE
EARTH:
A
HISTORY
OF THE
SPACE
MONSTER
MOVIE**



0 71896 46112 1

zomboslosser.com

FROM OUT OF SPACE.... A WARNING AND AN ULTIMATUM!

THE DAY THE EARTH STOOD STILL



MICHAEL RENNIE · PATRICIA NEAL · HUGH MARLOWE

20th CENTURY FOX

ILLIAN BLAUSTEIN, ROBERT WISE · EDWARD H. MURPHY

LOWE, BULL, CRAY, FARMER, HARRIS, JACK, MATHIS

UFO UNIVERSE is a bi-monthly publication of Condor Books, Inc., 351 West 54th Street, New York, NY 10019. Copyright 1990 by Condor Books, Inc. All rights reserved. Copyright under the Universal Copyright Convention and the International Copyright Convention. Copyright reserved under the Pan American Copyright Convention. Printed in U.S.A. Not responsible for unsolicited materials. Submissions must be accompanied by self-addressed, stamped envelopes. Publisher assumes no responsibility in case of loss. Advertising representative: Levine Baratto Associates Inc., 135 Fifth Avenue, New York, NY 10017. Tel. (212) 490-0172.



Publisher
Al Weiss

Editorial Director
Alan Paul

Editor
Richard Bujarski

Art Director
Jeff Gherman

Assistant Art Director
Shelli Gabler

Contributing Writers
David Jenkins

Stephen Jochaberger

Roger Harlburt

Michael K. Pitts

Roman Spinner

Robert Madison

Nicholas Raven

John Howard

Martin Alarnick

Joseph Silverman

Gary Levinson

Circulation Director
Robert Weiss

Special Thanks To
Bob Burns

John Wooley

20th Century Fox

Pat Battle

New Line Cinema

Orion Pictures

Alex Gordon

Kevin Yagher

Todd Rutt

Fred Olen Ray

Donald Farmer

Michael Olshan

Hollywood Movie Posters
Rudolph Grey

UFO UNIVERSE PRESENTS

SPACE MONSTERS



4 SPACE MONSTER INVASION

A regular column which will review new and obscure space monster films — "Killer Klowns From Outer Space", "Deepstar Six", "Shock! Shock! Shock!" — and more!

10 MAKER OF MONSTERS

The story of Paul Blaisdell and how his space monster creations made the '60's Sci-Fi Movies frightening!

14 MONSTERS WALK THE EARTH!

A brief history of space monsters films going back to the early '50's and beyond.

22 THE HIDDEN (1987)

An unusual Sci-Fi Thriller featuring a reptilian-like alien which enters human bodies in a most unusual way!



28 KARLOFF AND THE ALIEN INVASION

The horror star battles aliens from outer space and inner space in his last films — "The Incredible Invasion" and "The Fear Chamber."

36 ALIEN NIGHTMARES

Why the TV series from the sixties, "The Outer Limits", still attracts a following of fans.

42 ALIENS (1986)

The exciting sequel to the Sci-Fi classic where Sigourney Weaver returns to Acheron to battle its alien horrors!

50 THIS ISLAND EARTH (1955)

A recent re-evaluation of this fifties classic featuring the fearsome Metaluna Mutant Monster!



59 STRANGE INVADERS (1983)

A nostalgic sendup to the many space monster films of the fifties.

65 THE ABYSS (1989)

An underwater supernatural adventure where a rescue mission team confronts mysterious sea aliens.

73 THE THING (1982)

John Carpenter's remake of the 1961 classic — now the most repellent extra-terrestrial creature in cinema history!

SPACE MONSTER INVASION

*This department will contain
a regular column which will
review films — Theatre releases
or Videos new and obscure
Space Monster*

THE PHANTOM EMPIRE (1989)

Video Release: Prism Entertainment Video
83 minutes.

Reviewed by David Jenkins

Fred Olen Ray gives a respectful nod to the '30's serials with *THE PHANTOM EMPIRE*, a title originally used for a 1935 Gene Autry serial. In this interesting mixture of horror and Science-Fiction, a Landrover similar to one used in the 1936 serial *UNDERSEA KINGDOM* is introduced as a vehicle for a female Alien. For lovers of '50's sci-fi, a revamped Robby the Robot also turns up in the plot, but this time to foil the leads. After reading a newspaper story about a mutant creature emerging from a deep cave and killing a picnicker, Deneia Chambers hired an old friend of her father, Cort Eastman, to form an expedition to find the lost world of Rilya. He, his partner Eddy Colchilde and Deneia, obtain a map from the last survivor of the first expedition thru the caves, a crippled veteran geologist (played by Russ Tamblyn in a stroke of off-beat casting). They are joined by two mineral experts, Prof. Strock and Andrew Paris. After traveling several miles into the earth, they rescue a cave girl from a pack of mutant cannibals. Preparing to retire for the night, they are suddenly attacked by mutants. Using guns and flashlights (it seems light repels mutants), they drive back these hideous creatures, only to discover Deneia has been captured by them. With the aid of the cavgirl, Cort and the others rescue Deneia who has been tied to a spit about to be



Sybil Danning as the Alien Queen in *THE PHANTOM EMPIRE*.

roasted alive! Escaping from the mutants, they run into a robot who is guarding the entrance to the lost world of Rilya. But they manage to destroy it by deflecting its own deadly rays. However, the group is captured by a horde of cavgirls led by an Alien Queen from Outer Space who has been mining for diamonds to power her space ship for her return trip home. Eventually, Cort and the others escape and encounter several giant dinosaurs in the lost world of Rilya. But Cort tricks a Tyrannosaurus Rex into attacking the Alien Queen who kills it. Stumbling into a hidden chamber, the group discover the diamond field they were searching for and fill their empty bags with it. Intending to escape the Alien and return home, they seize her Landrover and head back to the surface thru the cave tunnels with the Alien in hot pursuit. But the vehicle gets stuck near the surface. Cort and the group escape in time with their loot as the machine explodes, sealing off the tunnel, forever trapping the Alien Queen and the mutants below. Made in 1987, but released in the summer of '89, *THE PHANTOM EMPIRE* is a continuation of Ray's style of mixing sci-fi or horror with comedy. For most part, Ray's previous ventures into these genres (*DEEP SPACE*, *STAR SLAMMER: THE ESCAPE*, *HOLLYWOOD CHAINSAW HOOKERS*) work out very well and this one was no exception. Despite the low budget of the film, it moves at a nice pace and for the most part the comedy works. At times the film seems to be "Bowery Boys At The Center Of The Earth." Especially good was Ross Hagen who



thinks he's the next Indiana Jones, Dawn Wildsmith as his wise-cracking, two-fisted partner, Michelle Bauer is terrific as the cavgirl who guides and helps them. Sybil Danning is believable as the

Amazon-like Alien Queen. The excellent dinosaur footage was supplied by Bret Mixon and the screenplay was by T.L. Lankford. One of Ray's better films.

FORBIDDEN WORLD (1952)

Video Release: Embassy Home Entertainment
52 minutes.

Reviewed by Michael R. Pitts

Fans of Roger Corman will be happy to know the master of movie making economy had lost none of his touch in this quickly made sci-fi item which exploited blood and gore, female pulchritude, and an ALIEN rip-off plot, all in

equal doses. Never one to waste a set or special effects when another film could be churned out using them, *FORBIDDEN WORLD* gets its space battle footage from Corman's *BATTLE BEYOND THE STARS* (1980) and its sets from his

equally exploitative *GALAXY OF TERROR*. *FORBIDDEN WORLD* is a conglomerate of Corman production leftovers and plot rebrands from other genre outings, with ALIEN the most recognizable. The story opens with spaceman Mike

Colby (Jesse Vinti) who is awakened from suspended animation by his robot pal Sam 104 (voice of Don Olivera) to lead a successful battle in destroying a fleet of attacking alien ships (all footage from *BATTLE BEYOND THE STARS*). After the victory, troubleshooter Colby journeys to the desolate planet of Xarbia for his next assignment. Upon arrival Colby meets Dr. Hauser (Linden Chiles), head of a research facility for genetic engineering there. With the assistance of Dr. Tinburgen (Fox Harris), Hauser's current project is trying to create a new and highly productive food source. Tinburgen tells Colby, "Welcome to the garden of Eden. We create life. The problem is — the life we create won't behave." Soon, one of the subjects the scientists created has mutated and escaped with Tinburgen labelling it a "genetic wildcat." This mutant, called Subject 20, takes refuge in an incubator and gives birth to a small creature which kills a lab worker. After escaping, it begins growing and changing its genetic structure. After committing several other murders, Subject 20 escapes onto the planet's surface and kills Hauser. The laboratory created mutant escapes and kills several members of a space base in *FORBIDDEN WORLD*.



Two aliens on the planet of Xarbia in *FORBIDDEN WORLD*.

before returning inside the space base, taking over its control room. Tinburgen reveals that Subject 20 is half-human, having been conceived inside a now deceased female researcher and that half its cells belong to Hauser. Discovering that the creature has now cut off the base's communication, Hauser's assistant Dr. Barbara Glaser (June Chadwick) attempts to communicate with Subject 20. But the monster, now a large tentacled creature, murders Barbara and pursues a research assistant Tracy Baxter (Dawn Dunlap). Meanwhile, Tinburgen reveals he is dying of cancer and persuades Colby to surgically remove his diseased tumor and feed it to Subject 20 hoping his malignant cells kill the monster. Colby carries out this assignment, feeding the cancer to the monster, bringing about its demise. While *FORBIDDEN WORLD* is a somewhat interesting low budget programmer, its 82 minutes seem padded with lengthy sequences of the cast walking thru long, underlit corridors. Fortunately, leading ladies June Chadwick and Dawn Dunlap's nude scenes lighten the gloom of too much blood and gore. One example is the operation sequence where Colby removes Tinburgen's tumor with his hand and the finale where Subject 20 gets nauseous after devouring the cancerous growth. Performance-wise, *FORBIDDEN WORLD* is populated by a fairly good cast, managing to keep the tepid plot afloat as it meanders to its predictable conclusion. Perhaps the most interest-

ing thing about *FORBIDDEN WORLD* is the monster. Aside from a passing resemblance to Corman's *BEAST FROM HAUNTED CAVE* (1959), it also looks like a darker version of the Venusian invader in Corman's *IT CONQUERED THE WORLD* (1956). Despite the nostalgia it generates for Corman fans, *FORBIDDEN WORLD* is passable space drama which will have more appeal to gore hounds than to sci-fi fans.

The mutant gives birth producing an offspring to make mom proud in *FORBIDDEN WORLD*.



DEEP STAR SIX (1989)

Video Release: International Video Entertainment Inc.

103 minutes.

Reviewed by Roger Hurlburt



Van Gelder (Marius Weyers) and Snyder (Miguel Ferrer) track down the creature in *DEEP STAR SIX*.

Six miles below the ocean, a lobster-like creature is having a crew of scientists for lunch — and it needs no bib. *DEEP STAR SIX* is an ALIEN-like retread of the venerable monster-on-the-loose-in-close-quarters theme that has been a mainstay of sci-fi horror films since *IT!* *THE TERROR FROM BEYOND SPACE* (1958). The time is the near future. The U.S. Navy has established the undersea laboratory base, *DEEP STAR SIX*. A crew is performing experiments on undersea colonization. The Navy has agreed to finance the project, but only if the team also installs a

secret missile base. The work is almost complete. The crew, headed by Dr. Van Gelder, played moodily by South African actor, Marius Weyers, has had enough of the uncomfortable, claustrophobic conditions at the base. One last task needs to be performed: A ledge needs to be blown up to uncover a dangerous series of caverns below the missile installation. KA-BOOM! The explosion frees the ledge, along with something big, slithery fast — and mighty hungry.

The beast, which the producers keep under wraps over an hour into the film, is a clawed thing with

multiple jaws capable of eating a Volkswagen like a piece of popcorn. *DEEP STAR SIX* becomes a gory exercise in who will be the last to survive. Anyway, the creature gets nasty and rams the installation. A nuclear reactor goes critical, life-supports systems go haywire and water gushes from every port. Then it enters the undersea lab and thwarts all efforts by the crew to decompress and escape. Nancy Everhard, as Joyce, and Greg Evigan, as macho Kevin, have the best roles. Their characters are resourceful and calm. Weyers, on the other hand, is a brute, while Miguel Ferrer (son of Rosemary Clooney and Jose Ferrer), as the unstable Snyder, screws up everything he touches. Why do high-stress, high-danger missions always employ a cowardly geek? Good hell is hard to find — even in horror films. In all, the special effects are adequate, but the Monster — once you glimpse it — is not especially impressive. *DEEP STAR SIX* is fun, but hardly great. It steals shamelessly from *ALIEN* and *ALIENS*, but the creature is a wimp by comparison to the mother-creepers thwarted by Sigourney Weaver. The film was written by Lewis Abernathy and Geoff Miller. Direction by Sean Cunningham.

SHOCK! SHOCK! SHOCK! (1988)

Video Release: Rhino Video
60 minutes.

Reviewed by Richard Bojarski



The "monstrous" alien Fangadon in *SHOCK! SHOCK! SHOCK!*

SHOCK! SHOCK! SHOCK! is a good natured spoof of the Science-Fiction and horror clichés of the '50's. It also manages to spoof the Japanese *INFRA-MAN* and the *STAR-MAN* films. There are also some interesting flashbacks containing bloody scenes, but these are more suggestive of *PSYCHO* than splatter films. The only scene which might be considered unwholesome and in bad taste is where the hero (during a drug freak-out) sees maggots crawling out of the mouth of the heroine! *SHOCK! SHOCK! SHOCK!* represents the feature debut of the creative team of Todd Rutt and Arn McConnell whose cost-cutting shortcuts resulted in possibly the smallest amount of money spent ever to make a film. The 60 minute film moves so rapidly that one is not conscious of the low budget look. The story opens in an insane asylum where a young mental patient, Jim Norman, is haunted by recurring nightmares of his parents being murdered 20 years ago. Accused of the crime, he escapes from the institution determined to prove his innocence. After stealing a car, he picks up a young woman, Helen Reasoner, and learns

she is being pursued by a mysterious gunman who is after the Mystic Star of Bartos, a rare gem. Soon, Jim and Helen are trapped on a lonely bridge by the gunman, who is joined by a female accomplice and their Boss, an evil-looking figure. After they learn Jim and Helen do not have the rare gem, they throw Jim off the bridge to a watery grave and Helen is abducted by the gang. But Jim survives and is rescued by Helen's father, Dr. Reasoner. With Reasoner's help, Jim learns the gang's headquarters is located in the old Atomic Warehouse. The pair arrive there to rescue Helen, but the gunman removes his dark glasses, revealing strange bulging

orbs, which shoot out death rays, reducing Reasoner to a mound of ashes! The Boss arrives and he reveals that he is Commander Zont-El and his two underlings are aliens from the planet Stigmaton. With the Mystic Star of Bartos, Zont-El can enslave the entire earth! Jim and Helen are administered a truth serum drug in order to reveal the rare gem's whereabouts. Freaking out under its powers, Jim discovers that Zont-El was the actual murderer of his parents! Realizing he is getting nowhere, Zont-El unleashes his hideous Fangadon, a giant Space Monster! As this menacing creature comes closer, Helen removes the Mystic Star of Bartos from its hiding place. Touching the gem to his forehead, Jim recites an ancient incantation. Suddenly, a flash of light appears and he is transformed into the mighty crusader, Spaceman! After demolishing the awesome Fangadon, he destroys the evil Zont-El and his Stigmaton assistants. After a tender goodbye with Helen, Spaceman flies out the window into space.

Filed entirely in Brooklyn, the cast included Brad Isaac, Cyndy McCrosson, Brian Fuory and Kerry Ross. Alan Rickman, who played the leader of the aliens, deserves special note. His enthusiastic performance brought to mind the earlier classic film villainies of Lionel Atwill and George Zucco.



Brad Isaac as the caped crusader Spaceman in *SHOCK! SHOCK! SHOCK!*

KILLER KLOWNS FROM OUTER SPACE (1988)

Video Release: Media Home Entertainment, Inc.
93 minutes.

Reviewed by David Jenkins

Made by the Chiodo Bros. as a spoof of '50's Science-Fiction films and *THE BLOB* in particular (entire chunks of *THE BLOB*'s plot were used for this film's story-line, especially in the first half of the picture), this film is definitely worth a look. The opening is a grabber when a strange-looking comet lands near a sleepy college town, turning into a circus tent. Suddenly, a series of strange murders occur among the rural inhabitants. The make-up for these *Kreepy Klowns* is very good, making them look like twisted versions of Bozo the Clown and his friends. Their powers are unusual and out of this world. They also possess strange-looking weapons that shoot people with popcorn and wrap their victims in cotton candy cocoons so they can be stored for food (the Klowns would "Drink" their food, by sucking the life-giving fluids thru a straw). They also can instill life in balloon sculptures and shadow puppets to hunt down their victims. The acting is above average for a low budgeted film of this type (especially John Vernon, who plays Officer Mooney, a throwback to those



The flashing grin of death in *KILLER KLOWNS*.



Human victims dissolve after being wrapped in cotton candy cocoons, providing liquid nourishment for the *KILLER KLOWNS*.

old films where the backwoods sheriff hates anything connected with Teenagers. Mooney believes the Klowns are nothing more than a prank being played on him by the friends of all the teens he has thrown in jail. Even when his friends give him reports of the Klowns' activities, he still believes it's a conspiracy against him. He is later killed by one of the Klowns in his jail and used as a puppet by the Clown when his deputy returns in a humorous but macabre sequence. An interesting Clown gimmick is that they are invulnerable to bullets and all forms of Earth weaponry. Eventually, the Teenage leader rescues the town by discovering that the only way to kill them is to destroy their noses, which causes them to explode! It's touches like this that make the film seem new and refreshing. Another standout performance is veteran actor Royal Dano as a backwoods victim. If you like the '50's style of films where we got invaded by everything including a Giant Turkey, then you're going to like *KILLER KLOWNS FROM OUTER SPACE*. The film was directed by Stephen Chiodo from a screenplay by Charles and Stephen Chiodo.

MAKER OF MONSTERS

(The Paul Blaisdell Story)

By Joseph Silverman

Paul Blaisdell (c), wearing his VOODOO WOMAN costume poses with his wife, Jackie, and companion Bob Burns.



One of the neglected talents responsible for an impressive variety of Movie Monsters during the mid-fifties for low budget independent film companies was a quiet, soft-spoken young man named Paul Blaisdell. Though generations

of film buffs have seen his work on reruns on television, his name is unknown to many. From his vivid imagination and a variety of basic materials like modeling clay, plaster of paris, candle wax, burlap bags, foam rubber, chicken wire, rubber cement and even

unartistic materials like long underwear came nightmarish creatures like the hideous mutant horror in *THE DAY THE WORLD ENDED*, the midgit Martians in *INVASION OF THE SAUCER MEN*, the crawling carrot-like Venusian creature in *IT CON-*



QUERED THE WORLD, the deadly extra-terrestrial creature in *IT! THE TERROR FROM BEYOND SPACE*, and others.

Born in Boston to a non-show business family, Blaisdell's original desire was to become an artist. Later admitting how useless it was to escape your destiny, he ironically stated, "Little did I know that one day I would be associated with Horror and Science-Fiction films." Paul's wanderlust as a freelance illustrator led him to the west coast where he did covers for Science-Fiction magazines. These assignments led him to the door of the motion picture industry where he found himself doing publicity for Lippert Pictures. At this moment, a youthful film company, American International

Blaisdell being attacked by "Saucer Man" from *INVASION OF THE SAUCER MEN*.





A candid shot showing Paul Blaisdell wearing his SHE CREATURE costume outside his Topanga Canyon home.

headed by Sam Arkoff and James Nicholson, were about to enter the Science-Fiction market with a script titled, *BEAST WITH A MILLION EYES*. But the production lacked the central character, the "Beast." Roger Corman, who was to direct it recalled, "Our budget was so low, we couldn't afford a half-way decent one." Forrest J. Ackerman (later editor of "Famous Monsters" magazine), who earlier remembered one of Blaisdell's bizarre sculptures, recom-

mended Paul to Corman.

The plot of *BEAST WITH A MILLION EYES* concerned a sinister extra-terrestrial being from another planet who plotted to enslave earthlings by mesmerizing animals to assault (a brief clip showed a group of agitated birds zeroing in on a closed vehicle, perhaps influencing Hitchcock's *THE BIRDS*, appearing a few years later) the human populace. According to the script, the alien being was never seen, so a creature from a distant planet was instrumented to carry out its plans. After being asked to come up with something quickly to look effective for the

cameras, Paul quickly sketched his conception of what the enslaved creature would look like and showed it to the producers who okayed it. "Returning home, I fashioned a hand puppet less than 20" high out of rubber latex and paint in my workshop. By Monday it was ready for the cameras."

To add an eerie effectiveness to the creature, Corman superimposed a glowing band of light to it, which also concealed its limitations. A critic later summed up the movie by stating that the title, *BEAST WITH A MILLION EYES*, was a misnomer. "There was only one pair of eyes, but it was too late to do anything about it as the audience bought their tickets and seen the film already."

Despite the film's artistic limitations, *BEAST WITH A MILLION EYES* was a box office success. Paul's services were recruited again for American International's second venture into Science-Fiction, *THE DAY THE WORLD ENDED*. The story centered on a group of survivors trying to escape the effects of radioactive pollution. The "Monster" of the plot was a creature who was a biological result of an atomic war disaster. Given something resembling a budget to work with this time, Paul created a costume resembling a fungus-like skin topped with a bizarre looking head containing three eyes and a pair of curved horns. Blaisdell created the costume along his body specifications and wore it in front of the cameras. Paul gleefully recalled, "This way nobody could play the 'Monster' but me. In my own eyes, I was the star of the film!" With a few exceptions, Blaisdell would repeat this practice of wearing his costumes for the rest of his film activity.

Being a small man, Paul increased the height of the costume a foot taller so he could tower over the leading lady. In order to permit vision, Blaisdell had the headpiece adjusted so he could see thru the creature's mouth. As most of his scenes were shot outdoors on location, the increasing heat inside the suit made it so uncomfortable that he could only wear it at short intervals. Though he didn't

complain then, he later remarked, "On warm days, I felt as if I was in a steam bath!"

A close friend of Blaisdell revealed, "Because the unions didn't have that much control in the independents, Paul worked as a make-up man, special effects man, actor, double, prop designer and costume designer in these films, learning various short cuts of the trade as he went along." This of course reinforced Paul's position as the studio's unofficial "Monster Maker", a title he half-heartedly accepted. One studio insider said, "I don't think the studio really appreciated Blaisdell's talents working under such conditions. I believe Paul knew that he was capable of better results if he had more time and money to work with, but he was too much of a professional to complain which made him ideal for working in the indies."

His next assignment was for a horror melodrama, *THE SHE CREATURE*, which was a tale of hypnosis, reincarnation and murder. The "Creature" in this case was a young woman, who, hypnotized by a magician reverts to a prehistoric sea monster, goes on a killing spree. Boasting a good cast headed by Chester Morris, *THE SHE CREATURE* was a notch or two above American International's previous efforts. Paul's creation for this film was his most frightening yet. An interesting feature was a pair of claw-hooks protruding from her abdomen which were used to paralyze its victim with venom before it became a

(Bottom) Paul Blaisdell (r) and wife, Jackie, in their home displaying presbook *BEAST WITH A MILLION EYES* while "Alien Creature" puppet which Paul created for film sits on mantelpiece. (Right) Colorful poster art.



meal. The entire suit was made of block foam rubber. Enlarged breasts were added to give the creature the appearance of a woman.

Going out on location for the water scenes in Paradise Cove (near Malibu) caused Blaisdell some difficult moments. "As the suit was made entirely out of rubber, including the tail, it acted as a sponge. I was supposed to emerge menacingly out of the water under a pier. By the time the retakes were finished, the suit must have

(Continued On Page 56)



with PAUL BIRCH • LORNA THAYER • DONA COLE and the BEAST

Produced & Directed by DAVID MANNING • Screenplay by DON HIRSH

A S&W PICTURE • Presented by PAUL AUTO PRODUCTIONS

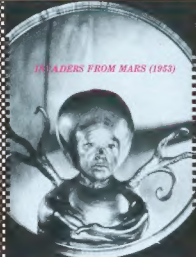


MONSTERS

THE MAN FROM
PLANET X
(1951)



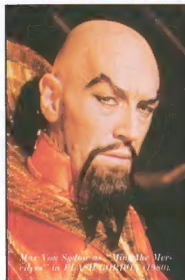
INVADERS FROM MARS (1953)



JAMES ARNESS as THE THING (1951)



WALK THE



Man From Planet X as "The Man From Planet X" in "The Man From Planet X" (1951)



HAND OF DEATH (1961)



I STAND WITH A MONSTER (1951)

EARTH

A Retrospective of the Science-Fiction films

By Richard Bojarski



The strange being from another galaxy. The mysterious visitor from another planet. He could be a shapeless mass of jelly-like matter or a two-legged creature vaguely resembling a human form. Though the alien originally sprang from the pages of literature going back to the sixteenth century, it was inevitable that a transition to motion pictures would occur.

The alien in films surfaced as early as 1902 in Melies' A TRIP TO THE MOON. In this French-made space travel saga, Man encountered the first "Space Monster," a tribe of disagreeable insect-like creatures. It seemed that in this instance, Man was the invader as he used his fists to dispose of the creatures.

With the exception of JUST IMAGINE (a 1930 musical Science-Fiction comedy which featured a few assorted Martians in the cast), aliens did not make any appearances until the mid-thirties when creatures like Zugs, Hawkmen, Claymen, Sharkmen, Monkey Men and menacing Dragon-like creatures surfaced in

Flash Gordon (Buster Crabbe) is attacked by the "Monkey Men" on the planet Mongo in the super-serial, FLASH GORDON (above).

action-packed serials like FLASH GORDON and BUCK ROGERS inspired by their comic strip counterparts.

The forties would be pretty barren for alien films as Hollywood was grinding out a steady output of horror films supplying escapism to war-weary audiences. An interesting exception was a 1945 serial called THE PURPLE MONSTER STRIKES. In the 15 Chapter serial, a human-like Martian (Roy Barcroft) lands on earth and immediately puts in effect his plans for world destruction.

With the loss of audiences to Television in the late '40's, Hollywood searched for a gimmick to win them back. Aware that the UFO phenomenon during this period was encouraging a growing interest in Science-Fiction, an independent producer (Kurt Neumann) rushed into production a space saga called ROCKET SHIP X-M, beating a competitor's

The alien creature from INVADERS FROM MARS (left).





IT CAME FROM OUTER SPACE (1953).



THE MAN FROM PLANET X.

(with a similar theme) product to the screens by a month. This low budget black and white film contained tinted Martian sequences. The aliens that emerged briefly turned out to be human-like, but primitive survivors of a former advanced civilization.

The box-office success of ROCKET SHIP X-M proved there was gold out there in space sagas and the race for more of the same began. Crawling, creeping, flying creatures of all sizes and shapes began to invade the movie screens. They ranged from non-animal

vegetable forms to human-like figures of advanced intellect.

Two important alien films released the following year turned out to be classics of the genre. The first was THE THING, a gripping tale (with horror overtones) of a monstrous creature

from another planet who threatens the lives of US airman stationed near the North Pole. The second one was DAY THE EARTH STOOD STILL where the creature, human-like in appearance and possessing divine powers, reveals himself to be an emissary from an organization of planets whose mission is to convince the earthlings to abandon

their war-like ways for peace.

The first alien film to use color was from a low budget studio, Monogram, called, FLIGHT TO MARS. In this programmer, the Martians were human-like in appearance and hoped to use the earthling's ship as a model to build an invasion fleet to conquer the earth. The first alien film to use 3-D was Uni-



Gort, a nine-foot robot, and Klaxu (Michael Rennie) emerge from their space ship in THE DAY THE EARTH STOOD STILL.



The Invasion from WAR OF THE WORLDS (1953).



The alien creature from WAR OF THE WORLDS.



An attempt to inject comedy in this cycle of alien films was ABBOTT AND COSTELLO GO TO MARS where the comedy team actually land on Venus and are confronted by a race of man-hating, but beautiful Amazons ruled by Queen Allura. The Three Stooges also got into the act with humorous confrontations with Martians and Venusians in HAVE ROCKET, WILL TRAVEL and THE THREE STOOGES IN ORBIT.

To attract audiences of a mature nature, alien films were given the big budget treatment with Wide-Screen, Technicolor, elaborate special effects and settings in films like WAR OF THE WORLDS, THIS ISLAND EARTH and FORBIDDEN PLANET while low budget independent companies continued to grind out "B" films like ROBOT MONSTER and CAT-WOMEN OF THE MOON.

On the other hand, a few films with modest budgets later became cult favorites.

Top: Robby the Robot confront two Earthlings in FORBIDDEN PLANET (1955). Middle: Astronaut Alex Reber becomes a bloodthirsty creature after returning from orbiting planet Saturn in THE INCREDIBLE MELTING MAN (1957). Bottom: E.T., THE EXTRA-TERRESTRIAL (1982).



versal's, IT CAME FROM OUTER SPACE. Though the creature's presence here seems sinister when it assumes many human guises (its authentic form resembles a blood shot eye floating in a jar of alcohol), its real motive is to move on after its spaceship is repaired.

rites. An interesting example is INVASION OF THE BODY SNATCHERS in which seed pods from outer space grew identical reproductions of human beings in which individuals were deprived of private emotions and moral decisions.

As the exhibitor demand for



Science-Fiction increased, Hollywood increased their production schedules resulting in more than forty films combining the genres of horror and Science Fiction which were released during the 1957-58 season in the New York City area.

Two of the best alien films from abroad came from England. The first was THE CREEPING UNKNOWN

(1956) where the sole survivor of an experimental space flight is transformed into a creeping fungus that drains earthlings of their blood. The second one was FIRST MEN IN THE MOON. Wells novel against a Victorian setting, members of an expedition to the moon discover a race of insect moonmen called Selenites. The realism of these

creatures were the result of animation expert Ray Harryhausen.

Another British-made alien film made in the late fifties that combined horror and Science-Fiction successfully was FIRST MAN INTO SPACE. During a space voyage, a lone astronaut becomes covered with a mysterious layer of cosmic dust. Returning to his missile base, he is transformed



An alien caterpillar creature in FIRST MEN IN THE MOON (1964).



V THE FINAL BATTLE

into a blood-thirsty ghoul and becomes a menace to every living thing he encounters

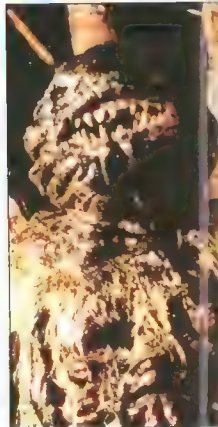
As the sixties and seventies march ed on, changes in the alien appeared. Unexplained space mist, advanced computers and the character of Spock gave the alien a sense of frailty as well as advanced intellect. An interesting example was the 1976 film *THE MAN WHO FELL TO EARTH* concerning an android who journeys to earth to obtain water for his dry planet. Instead, he becomes corrupted by our society and becomes a disillusioned alcoholic.

An off-beat mixture of vampirism, aliens and soft-core porn was a British-made Tobe Hooper film called *LIFE-*

from outer space was the miniseries, *V: THE FINAL BATTLE* (1983-84) whose saga concerned American freedom fighters battling alien invaders from another planet. The aliens were lizard-like creatures in human guise who harbored a distinct dislike for being unmasked. Despite the aliens' use of 28th Century technology to conquer our planet, the earthlings eventually defeat the invaders. The spectacular special effects helped win the show the highest ratings of the season

Another noteworthy attempt in the TV medium was the 1/2 hour anthology series, *MONSTERS* (1988-89) whose episodes seemed reminiscent of radio's old midnight suspense tales. Though the scripts did not always focus on Science Fiction, the few that did featured imaginative alien make ups by veteran Dick Smith who served as special effects make-up consultant.

Two of the biggest grossers of the late '70's and early '80's turned out to be alien films. They were *CLOSE ENCOUNTERS OF THE THIRD KIND*



PARANITE

FORCE (1985). Following a space exploratory expedition to Halley's Comet, three apparently lifeless humanoids are discovered in an alien spacecraft and brought back to earth, one of which is a beautiful female who stores up energy by sucking the life out of human beings with her deadly lips. Before she is finally destroyed, nearly the entire populace of London are turned into gruesome, undead cadavers

Aliens have not been strangers to TV as they have menaced space heroes since the early days of *CAPTAIN VIDEO*. One of the most ambitious TV shows featuring life forms



LIFEFORCE

and *E.T., THE EXTRATERRESTRIAL*, proving that aliens from distant planets and earthlings can get together on common ground like next door neighbors and hopefully live in peace.

An interesting alien film from an independent company in the late '80's was Fred Olen Ray's *DEEP SPACE*. What made this film different from the usual "Monster from outer space goes on a murder rampage" formula was that the alien creature was a biological killing machine created by US scientists in order to keep any hostile country in line. Tongue in cheek humor was provided by two Los Angeles cops who finally succeed in destroying the monster with a chainsaw after a series of harrowing encounters. *DEEP SPACE* is a good example of low bud get filmmaking obviously influenced

(Continued On Page 83)

DEEP SPACE



THE HIDDEN

Alien criminal from outer space loose in the U.S.



is
under
of alien.

THE HIDDEN

Cast and Credits

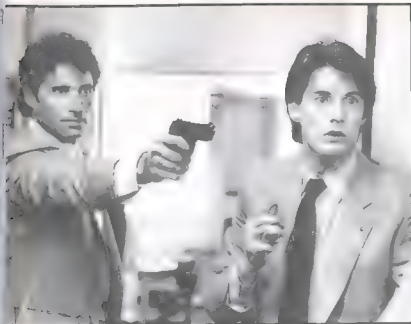
Tom Beck Michael Nouri
Lloyd Gallagher Kyle MacLachlan
Cliff Willis Ed O'Ross
Ed Flynn Chu Gulager
Brenda Lee Claudia Christian
John Masterson Clarence Felder
Johnathan Miller William Boyett
Sanchez Richard Brooks
Barbara Beck Catherine Cannon
Bren Larry Cedar
Holt John McCann
Jack DeVries Chris Mulkey
A New Line Cinema Release. Produced
by Robert Shaye. Directed by Jack
Sholder. Screenplay by Bob Hunt. Cine-
matography by Jacques Haitkin. Pro-
duction Design by C.J. Strawn and
Mick Strawn. Set Decorations by James
Barrows. Costumes by Melissa Daniel.
Film Editor, Michael Knue. Special Ef-
fects, Kevin Yagher

Reminiscent of *THE TERMINATOR* ('84) where an alien inhabited Arnold Schwarzenegger's body, *THE HIDDEN* is an off-beat interesting combination of Science-Fiction adventure and police thriller. Also resembling to a degree the plot of a sci-fi novel, *NEEDLE* (by Hal Clement), where the villain was a hideous, malevolent organism with only one desire, the acquisition of absolute power, *THE HIDDEN*'s story-line focuses on an alien detective-cop and his alien prey who possess the abilities to inhabit different human bodies while playing out a dangerous game of the hunter and the hunted. But the evil alien nearly becomes the President of the United States — tipping the balance of power in the world.

The story does not begin on a far away distant planet, but in modern day Los Angeles on an ordinary day. DeVries, a young stock broker, suddenly goes berserk and goes on a crime spree. He brazenly holds up a bank, steals a car and crashes thru several police roadblocks. After a high-speed sequence, a battery of police force the car into a violent crash, where a fatally wounded DeVries, full of slugs, is taken to a hospital.



The alien in its second stage of transformation — which was not used in film.



That same day, in police headquarters, veteran detective Tom Beck is approached by a mysterious FBI man Lloyd Gallagher (Kyle MacLachlan) for his assistance in tracking down DeVries who is a wanted fugitive in Seattle. Learning

Detective Tom Beck (Michael Nouri) and FBI agent Lloyd Gallagher (Kyle MacLachlan) team to solve a baffling series of murders. DeVries is on the brink of death, Gallagher rushes to the hospital. There DeVries rises from his deathbed and forcefeeds a hideous reptil-

ian alien into the mouth of a nearby mild-mannered accountant who is a heart patient. Possessed by this alien, Miller rises from his sickbed and bolts from the hospital. He then steals a car, a portable radio and heavy metal cassette tapes, slaying several people in his path. Despite Gallagher's explanation that DeVries and Miller were members of the same criminal gang that murdered his partner and wife, Beck is still skeptical as both men had no prior arrest records and were good citizens prior to their sudden crimes of violence and murder!

Realizing his body has a bad heart, the alien transfers itself into the body of a gorgeous stripper in a strip joint. After committing murder there, she gets into a furious shootout with the police and escapes. Pursued by Gallagher and Beck in a wild car chase to an abandoned mannequin warehouse, she flees to the roof where Beck nearly loses his life, but is rescued by Gallagher. During an exchange of

Stripper Brenda Lee (Claudia Christian) has a violent surprise in store for a flirtatious drunk (Joey Sagall).



NEW DETAILS OF THE MOSCOW ENCOUNTER!!!

- HEAR ABOUT THE DAILY SIGHTINGS FROM AROUND THE WORLD THAT DON'T MAKE THE NEWS.
- LISTEN TO UFO EXPERTS DISCUSSING THE SCIENTIFIC FACTS ABOUT RECENT ALIEN LANDINGS
- ALIEN ENCOUNTERS HAVE BEEN SUPPRESSED BY GOVERNMENTS FOR YEARS. FIND OUT WHY.
- FIND OUT HOW YOU CAN GET THE VIDEO THAT NO ONE COULD BROADCAST. A \$39.95 VALUE—FREE!!!

CALL
NOW **1-900-
234-4UFO**

UFO
INVESTIGATIONS, INC.

A service of
Audio Communications, Inc.

1 minute, \$1 each additional



gunfire, she falls to her death from the roof, but the alien immediately finds another residence in the body of a nearby stray dog.

Suspicious of Gallagher and his vague explanation of the strange happenings, Beck has him arrested and discovers a strange-looking hand gun on his person. Beck also learns that he is not an FBI agent, but a stranger who is impersonating a dead agent. Gallagher finally reveals that he is an alien police officer from the planet Altair and is pursuing an evil alien across the galaxy. Refusing to believe this story, Beck places him under arrest. Seeking Gallagher, the evil alien takes possession of Beck's fellow officer and becomes engaged in a gun battle in the police station before he is killed by his fellow officers. Convinced that Gallagher was telling the truth, Beck also learns that the alien can only be destroyed while it's changing bodies with a deadly ray from Gallagher's weapon. Note in possession of the body of Officer Willis, the alien flees to a political rally where he has been assigned to

provide security to a senator running for President.

Aware that he is being pursued by Gallagher, the alien leaves Willis' body and enters the Senator's body in the Men's Room. Finally arriving with Beck, Gallagher penetrates his adversary's new guise and tries to move in on the Senator but is stopped by the latter's bodyguards. Believing the pair intend to harm the Senator, the bodyguards open fire and a massive gun battle ensues, during which Beck is fatally wounded.

Realizing the awful probability of an evil alien becoming the future President of the United States, Gallagher makes another effort to nail his man. Armed with a flame thrower, he forces the alien out of the Senator's body with its fiery blaze to the horror of a roomful of spectators. Gallagher then finally destroys the alien with a deadly ray from his weapon. After arriving at the hospital with his dying fellow cop, Gallagher waits until the room is empty of visitors and then silently forcefeeds his alien into Beck's

body, giving him a new home.

Jim Kouf who wrote the screenplay (under the pseudonym of Bob Hunt) stated that the alien villain who turns ordinary people into deadly killing machines reveal the hidden wishes of people who want to act out their most anti-social fantasies, but who are unable to do so in real life. Kouf added, "Another significant factor was the growing relationship between the cop and the good alien. Toward the end they learn humanity from each other. This to me, was the most important part of THE HIDDEN."

An interesting highlight of the film was the grotesque scene showing the evil alien (resembling a slimy, slug-like creature) transferring itself from the mouth of one human body to another. Though this scene only occurs twice in the

film -- Once in the beginning and the second time at the end -- it is not something you will forget easily. The realism of this scene (controlled by Special Effects man Kevin Yagher) may turn a few stomachs, but its effectiveness makes the fantastic nature of the plot easier to swallow.

Only 25 at the time, Yagher was no stranger to horror and out of this world make-ups (he worked in FREDDY'S REVENGE and COCON, among others). He recalled, "Jim Kouf's script gave no description of what the evil alien looked like, aside from a '... black membranous pulsating glob ...'. After a few conferences with Producer Robert Shaye and Director Jack Sholder, he envisioned a parasitic snail-like creature, revealing organs which visually pulsed. The creature was finally made out of a rubbery substance called vinyl because it had that slightly transparent quality," Yagher added. "They also gave me the opportunity to contribute any ideas concerning camera angles and direction, which no doubt contributed to the realism of the scenes involving the creature."



For action fans, there are scenes galore of exciting car chases and violent shootouts. But this only adds to the growing suspense as the alien cop attempts to destroy the repulsive-looking creature before it enters another human form (it seems the evil alien can only be destroyed by a special ray gun while outside a human body). The unex-

pected success of this low budget (\$4 million) film inspired a two part TV movie called SOMETHING OUT THERE. In this version, the good alien cop was a female.

— Martin Alarnick

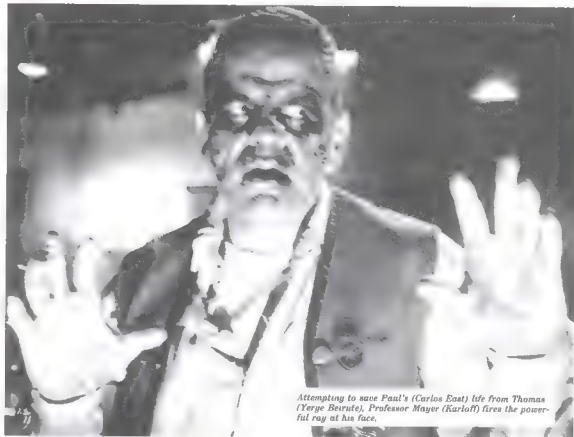


KARLOFF

AND THE ALIEN INVASION

Karloff battles aliens from outer space and inner space

By David Jenkins



Attempting to save Paul's (Carlos Esté) life from Thomas (Yerge Bettrute), Professor Mayer (Karloff) fires the powerful ray at his face.

Outside of the few science-fiction films (*THE INVISIBLE RAY*, *THE DEVIL COMMANDS* and *DIE, MONSTER, DIE*), Karloff's film output were mostly in the horror genre. However, toward the last year of his life, Karloff made two invasion films — One from outer space (*THE INCREDIBLE INVASION*) and one from inner space (*THE FEAR CHAMBER*). In 1968, Mexican producer Luis Vergara signed the veteran actor to a four picture deal the two "invasion" films plus *HOUSE OF EVIL* and *ISLE OF THE SNAKE PEOPLE*. Writer-Director Jack Hill was supposed to write the scripts and Mexican Director Juan Ibanez was

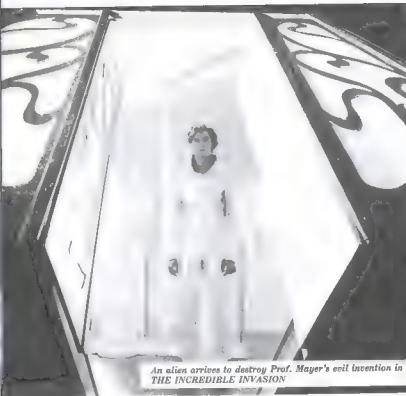
to shoot the films

Because of Karloff's poor health (he had emphysema and arthritis), he had to shoot his scenes at Columbia Studios in Hollywood. So Jack Hill fashioned his script so Karloff was in a limited number of scenes in order not to tax the actor's energy. The rest of the film's scenes would be shot in Mexico. But the four productions were filled with problems from the first day.

The Mexican actors who showed up were not the ones promised by Vergara. To further complicate matters, Hill recalled often they did not show up on time so he had to keep changing the shooting schedule all the time. Also the producer was never on the set when problems

arose. Union problems forced them to hire one American for every member of the Mexican crew. However, the American crew shot all of Karloff's scenes. The Mexican crew was not allowed to shoot anything, until they were back in Mexico. For example, *HOUSE OF EVIL*'s plot changes every few minutes and the last 20 minutes of the film suffer from poor dubbing at intervals, especially in Karloff's remaining scenes.

Hill also recalled that, despite Karloff's approval of the scripts, Director Ibanez, without his consent, rearranged some of the plot in *THE FEAR CHAMBER* and *SNAKE PEOPLE* in Mexico and that portions of them bore little



Special Effects, Ross Hahn. Assistant Cinematographer, Mindy Bagden. Sound, Frank Murphy. Production Manager, Jack Bohyer.

In the year 1890, in the town of Gudenburg, Professor Mayer (Boris Karloff) attempts to construct a machine to harness the destructive powers of a radioactive element. During his experiments, Mayer's house is nearly destroyed by an explosion, but he discovers a powerful ray which he imprisons in a machine of his own design. Hearing of his discovery, the military tries to persuade the Professor to transform his invention into a military weapon, but Mayer intends his machine for the benefit of mankind.

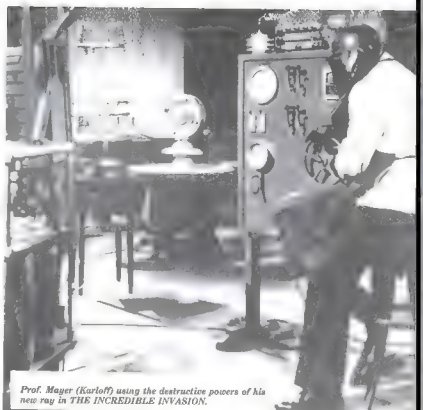
Concerned that humans would use this new force as a weapon that might destroy the world, two aliens from a distant planet are sent to earth to destroy this power and discredit the Professor, so no one will continue his work. After the aliens enter the bodies of an escaped convict, Thomas, and the Professor,

the convict begins to go on a murderous rampage (his first film is his mistress, Isabel), causing the local villagers to send out search parties.

The alien in the Professor's body tries to make his invention go wild and explode, destroying everyone in the area, but Mayer resists this move. Hearing the villagers are heading to Mayer's home believing he is somehow connected with these strange murders, Mayer's assistant, Paul, rides off to stop them, but he fails.

The convict attempts to kill Mayer's niece, Laura, but Paul appears and tries to intervene, but is nearly killed by Thomas. Professor Mayer finally regains control of his body and saves Paul by blasting the convict's face with the ray. The convict escapes, only to be found and killed by the villagers.

The alien escapes Mayer's body and enters his niece's body. She then tries to destroy them by starting a chain reaction in the atomic ray machine, but Mayer stops her and tricks the alien into leaving her



resemblance to what he had written. This may explain why the contradictions in the plot and characters. Because of Vergara's death and the legal tangles between Columbia and Vergara, ISLE OF THE SNAKE PEOPLE and THE FEAR CHAMBER finally reached American Television and Spanish-speaking theatres in 1975. THE INCREDIBLE INVASION reportedly Karloff's last film surfaced earlier in 1971 in Spanish-speaking theatres in Los Angeles. In 1978 HOUSE OF EVIL was released, ten years later after it was made.

THE INCREDIBLE INVASION

Cast and Credits

Professor Mayer... Boris Karloff
Isabel... Meura Mont
Laura... Christa Linder
Paul... Carlos Enst
Thomas... Yerye Beirute
A Columbia 1971 release. Produced by Luis Vergara. Directed by Jack Hill and Juan Ibanez. Screenplay by Jack Hill. Assistant Director, Beech Dickerson. Cinematography, Austin McKinney and Raul Dominguez. Art Direction, Ray Markham. Make-Up, Louisa Lane.



Karloff as Professor Mayer in THE INCREDIBLE INVASION.



body. He then traps it in an energy field and sets the machine to self-destruct. They escape in time and watch the house and machine explode. The alien returns to his ship and leaves earth, aware that the universe is safe (for now) from man's destructive inventions.

While ISLE OF THE SNAKE PEOPLE is considered the best of the series, THE INCREDIBLE INVASION contains Karloff's best performance of the four films. His Professor Mayer is the only performance which comes close to the standards of his scientific portrayals of 20 years earlier. Unfortunately, too much footage is focused on Yerye Beirute who played the homicidal escaped convict who hunts, seduces and kills his female victims. Beirute is effective at playing brutish roles in such films as BRING ME THE VAMPIRE, A MODERN BLUEBEARD and BOOM TO THE MOON with Bus-



Dr. Mantell (Karloff) goes over his findings with his two assistants, one of which is his daughter, Corinne (Juliana) in FEAR CHAMBER.

ter Keaton, but in this film and in THE FEAR CHAMBER, he tends to overact too much. The interior of the alien's space-ship was also used as the Funeral Chamber for Karloff's body in HOUSE OF EVIL.

THE FEAR CHAMBER

Cast and Credits

Dr. Mantell Boris Karloff
Corinne Juliana
Mark Carlos East
Helga Leela Vega
Roland Yvonne Belmont
A Columbia 1975 release. Produced by Luis Vergara. Directed by Jack Hill and Juan Ibanez. Screenplay by Jack Hill. Assistant Director, Beech Dickerson. Cinematography, Austin McKinney and Raul Dominguez. Art Direction, Ray Markham. Make-Up, Louis Lane. Special Effects, Ross Hahn. Assistant Cinematographer, Mindy Bagden. Sound, Frank Murphy. Production Manager, Jack Bobyer.

In order to prove Dr. Mantell's (Boris Karloff) theory of intelligent life beneath the surface, his daughter, Corinne, and his assistant, Mark, explore underground tunnels that burrow several miles under the earth. Wearing special heat resistant suits, and using sensitive radio equipment, they report to geobiologist Mantell and his other assistant, Helga, that they are receiving strong signals ahead

agency/hostelery in a nearby city for young women. Using this as a front, Mantell has a "Fear Chamber" to produce terror in these victims.

Being put up for the night in this hostelery while waiting for a job, each girl wakes up in a hidden "torture" chamber where she is attacked and chased by several frightening creatures including a hulking half-wit, Roland. She is also subjected to a Devil's cult sacrificial ritual supervised by a hooded Mantell. Unconscious from fear, the girl's blood is drained and its hormones are fed to this Rock Creature. The girls are then returned to their rooms where they have no memories of their night of horror.

During one evening in the deserted laboratory, a female cat burglar breaks in and is killed by the Creature who has now grown a sinister-looking tube/tentacle to suck out fear-charged blood from its victims, causing them to die from accelerated aging. Believing the Creature may claim more victims because of its hookup with computers, Dr. Mantell decides to

destroy the Creature. But he has a heart seizure and is confined to bed. While he is recuperating, Mark and Corinne leave for a brief vacation. During their absence, Helga and Roland decide to exploit the Rock Creature's knowledge of the earth's precious metals for their own selfish ends. But the Creature gives them useless information and instead drains the computer of knowledge to send messages to all of its fellow Rock Creatures beneath the earth, for a world takeover.

Under the control of the Creature, Roland kills Helga and feeds her to the Creature which has by this time increased its size. After Mantell is roused from bed by the returning Mark and Corinne, he learns what happened and uses the computer to destroy the Rock Creature. In the meantime, Roland is killed by an earthquake while searching for diamonds in a maze of underground passages. Dr. Mantell wonders if they have stopped the Creature before it could transmit information to other Creatures, or will they hear from them again?



Jumping fear-charged blood into the Rock Creature in FEAR CHAMBER.

THE FEAR CHAMBER is probably the most tasteless of the four

films that Karloff made for Vergara. There are no heroes in THE FEAR CHAMBER. Everyone is willing to sacrifice innocent girls to a Creature with no regards of its consequences. Karloff's character here resembles more his mad scientist roles of the forties than the kindly Professor of THE INCREDIBLE INVASION. He does not hesitate about using the girls (until one almost dies of fright in THE FEAR CHAMBER) and even shares a laugh with the hero (?) about one of their victims waking up and finding herself covered with leeches and maggots.

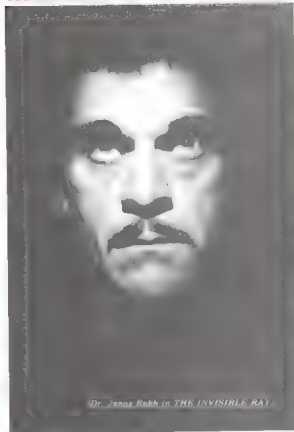
His daughter even tries to justify the near-death of one victim, remarking that no one will look for "— A Nobody going nowhere!" Karloff's assistant, who is no less concerned about the fates of their victims, states that better lives than these have been given in the name of science. Unpleasant plot elements aside, THE FEAR CHAMBER is still grand fun while giving us the opportunity to see a master of his craft play once more the type of menace that he has been associated with during his long career.



Believing the Creature needs fear-charged blood, Mantell (Karloff) abducts young women for his experiments in FEAR CHAMBER.



To feed the Rock Creature, Mantell (Karloff) supervises a mock sacrifice in FEAR CHAMBER.



Dr. Jekyll as Dr. Jekyll in THE INVISIBLE RAY.



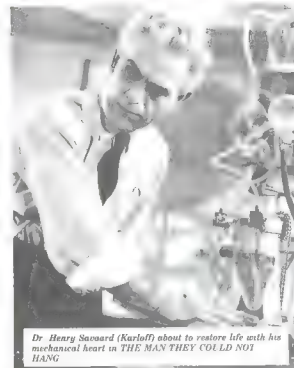
Karloff as Dr. Laurance in THE MAN WHO LIVED AGAIN.



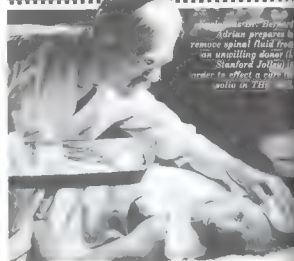
Demonstrating his use of brainwaves in order to communicate with the dead — Karloff portrays Dr. Julian Blair in THE DEVIL COMMANDS.



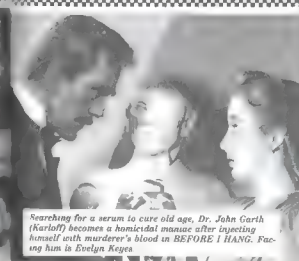
BLACK FRIDAY has Karloff as Dr. Seac trying to pierce his theory of brain transportation.



Dr. Henry Savard (Karloff) about to restore life with his mechanical heart in THE MAN THEY COULD NOT HANG.



Dr. Henry Savard (Karloff) prepares to remove spinal fluid from an unwilling donor (Stanford Tully) in order to effect a cure for polio in THE MAN THEY COULD NOT HANG.



Searching for a serum to cure old age, Dr. John Garth (Karloff) becomes a homicidal maniac after injecting himself with murderer's blood in BEFORE I HANG. Facing him is Evelyn Keyes.



Karloff as Dr. Adrian in THE MAN WITH NINE LIVES.

Though Karloff's best known film role was the Frankenstein Monster, he also established a reputation for crazed scientists and medical men, making it appropriate that he end his career in similar roles in THE FEAR CHAMBER and THE INCREDIBLE INVASION. But older fans remember his earlier roles with enthusiasm when he appeared as "Dr. Rukh" who tried to harness the destructive powers of "Radium X" in THE INVISIBLE RAY, as the mysterious "Dr. Laurience" who tried to use his invention of transferring "brain matter" from one body to another in destroying a rival in THE MAN WHO LIVED AGAIN; as "Dr. Savard" he tried to test his mechanical heart invention in restoring life to the dead with a human guinea pig in THE MAN THEY COULD NOT HANG; as "Dr. Krevael" he tries to test his theory of "frozen therapy" for curing cancer by freezing victims of

this disease in THE MAN WITH NINE LIVES and as "Dr. Adrian" he tried to effect a cure for polio by obtaining spinal fluid from unwilling donors but pays for it with his life in THE APE.

Karloff's scientists, though ranging from eccentricity to madness, were basically sympathetic, unselfishly dedicated to the good of mankind. As the world is being menaced by UFOs and other outer space phenomena, science since then has dwarfed the scientist in this nuclear age, making mad scientists old fashioned and out of date. However, Karloff's contribution to film history will not be forgotten despite the scientist's role today is of a more practical one — more preoccupied in defeating mankind's enemies whether they be toxic germ warfare or the dangers of encroaching industrial pollution.

— Richard Bojarski

ALIEN NIGHTMARES

The Aliens from THE OUTER LIMITS

By Gary Levinson

John Anderson as the "Ebonite Interrogator" in the "Nightmare" episode.



Back in the fall of 1963, an unusual TV series debuted against the landscape of routine, commercial television. OUTER LIMITS was the name of the show and its familiar trademark was its opening narration ominously narrated by an unseen host, ".... There is nothing wrong with your television set" Though it wasn't the first Science-Fiction series produced for Television, it was the first attempt to put together a serious anthology series backed by imaginative scripts and high ideals.

Each episode explored the human situation thru the framework of science. It also presented the most bizarre, unworldly alien beings, the like of which had not yet been seen on TV up to that time. Other Science-Fiction shows like TALES OF TOMORROW, SPACE PATROL, CAPTAIN VIDEO enjoyed varying success, but (with a few exceptions) were mostly forgotten. The only successful rival to OUTER LIMITS in quality was Rod Serling's TWILIGHT ZONE. Though the latter show's domain was fantasy, it occasionally ventured in Science-Fiction. All the success of OUTER LIMITS were thru the talents of Leslie Stevens and Joseph Stefano. Though Stevens (who created the series) has gone on to be associated with other Science-Fiction Television shows like BATTLESTAR GALACTICA and BUCK ROGERS, OUTER LIMITS has remained his most principal achievement.

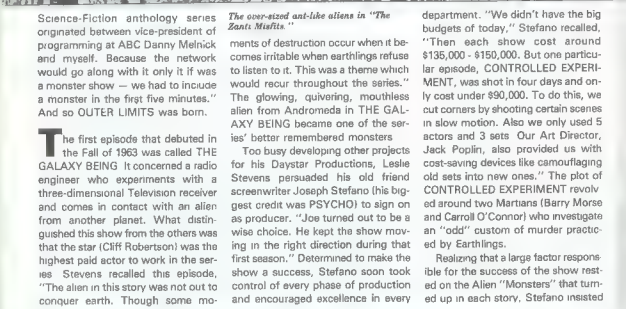
Discovering a knack for writing during his grade school years, Stevens won a playwriting contest at the age of 15 sponsored by Orson Welles and his Mercury Theater. "This occurred in Washington, D.C. where I was attending High School. I became a go-for, attended rehearsals and even did walk-ons. Being close to Orson and watching him work was one of the most exciting moments in my life." After a year of this, Stevens was forced to resume his schooling.

Following a respectable success as a Broadway playwright, Stevens began writing scripts for TV in 1955, eventually becoming a producer with STONEY BURKE, starring Jack Lord for his company, Daystar Productions. Stevens recalled, "The idea for a TV



(Above) Martin Landau as "Andro" in "The Man Who Was Never Born." (Below) Shirley Night with "Andro."





The first episode that debuted in the Fall of 1963 was called *THE GALAXY BEING*. It concerned a radio engineer who experiments with a three-dimensional Television receiver and comes in contact with an alien from another planet. What distinguished this show from the others was that the star (Cliff Robertson) was the highest paid actor to work in the series. Stevens recalled this episode, "The alien in this show was not out to conquer earth. Though some mo-

Too busy developing other projects for his Daystar Productions, Leslie Stevens persuaded his old friend screenwriter Joseph Stefano (his biggest credit was *PSYCHO*) to sign on as producer. "Joe turned out to be a wise choice. He kept the show moving in the right direction during that first season," [Stevens] determined to make the show a success, Stefano soon took control of every phase of production and encouraged excellence in every

Realizing that a large factor responsible for the success of the show rested on the Alien "Monsters" that turned up in each story, Stefano insisted

(I wish to know "what is to come" and enclose my payment of \$12.95 plus \$1.00 for postage & handling for which please send me a copy of PSYCHIC & UFO REVELATIONS as well as a trial subscription to UFO REVIEW. I will send a copy of PSYCHIC & UFO REVELATIONS along with your special "Space Brothers" meditation for which I enclose \$15.95 plus \$1.50 postage & handling. Also include my free magazine subscription.

Name _____

Address _____ Zip _____

Note: U.S. residents must add 8% sales tax. Canadian & foreign customers must add 25% surcharge in the form of an international money order or check drawn on U.S. bank. No CODs.

zomboscloset.com



Robert Culp in "The Architects of Fear" episode (above). Producer Joseph Stefano with the "Ichthyosaurus Mercatus" creature from the "Tourist Attraction" (below).

that the special effects and make-up designers come up with the most terrifying monsters they could devise. \$40,000 of the budget for each show would be spent to achieve this. Elaborate plastic-rubber monstrosities were manufactured by the Ray Mercer Company and Projects Unlimited. Among the Make-Up Men recruited to handle the more difficult assignments were John Chambers and Fred Phillips.

One of the more unusual OUTER LIMITS episodes was THE ZANTI MISFITS. The story centered on a distant planet ruled by footlong antlike aliens possessing semi-human features who have achieved a solution to crime on their planet. Unable to execute their own kind, they have forced the Earth leaders to exile their criminals on this world. The critics complained that these repellant creatures exploited the human fears of crawling, creeping things, though the majority of the

viewers enjoyed the more than usual amount of goosebumps and shivers produced by these creatures, making THE ZANTI MISFITS one of the more unforgettable OUTER LIMITS epi-

sodes. The nightmare realism of these extra-terrestrial creatures was manufactured by the talents of stop motion genius Wah Chang of Project Unlimited.

Perhaps the most bizarre-looking alien creature in the series made its appearance in the final episode of the series, titled THE PROBE. Obviously made on a modest budget, the story opened up on the survivors of an ocean plane crash who discover themselves sitting motionless in an apparently solid sea. But in reality, they are in an enormous Space Probe under a microscope engineered by giant aliens. The "Monster" in this episode is an oversized mutated alien microbe resembling a shapeless, scab-like, crust covered blob which menaces the survivors. Janos Prohaska, who was skilled in creating monster suits, played the creature in this costume of his own design.

Trying to give the series a distinctive, out of this world look (Some interesting examples are the alien planets in the segments, THE MOONSTONE and THE INVISIBLE ENEMY),



The "Alien Soldier" from "Keeper of the Purple Twilight."

Stefano permitted his cinematographers liberty to experiment. This resulted in a visually distinctive look, so familiar to viewers throughout the first season of the show. Conrad Hall, formerly Ted McCord's camera operator, became one of the alternating cinematographers on OUTER LIMITS. He later went on to win an Oscar for his work in BUTCH CASSIDY AND THE SUNDANCE KID.

Many young actors who later became famous started their careers by appearing on OUTER LIMITS. Among them were Martin Sheehan, Leonard Nimoy and William Shatner (in their pre-STAR TREK days), Adam West, Martin Landau, David McCallum, Robert Duvall and Robert Culp who appeared in three segments.

Towards the end of the first season, OUTER LIMITS gradually achieved high ratings, but the network executives thought the show might get a bigger audience if they switched it from Monday nights to Saturday nights opposite the JACKIE GLEASON SHOW. The Monday night slot was filled in by Irwin Allen's VOYAGE TO THE BOTTOM OF THE SEA. Realizing that this change would affect the ratings of the show, Stefano resigned and was replaced by producer Ben Brady whose biggest credit was THE PERRY MASON SHOW.

With Stefano and Stevens gone, the network decided to improve the show. Hoping to attract a bigger audience, there was more emphasis on the scientific angle, though the mon-

sters remained. Budget cuts reduced the quality of the scripts which also eliminated the careful mood-building cinematography approach, reducing it to the usual flat style. These changes did not attract enough viewers to offset the enormous competition of the GLEASON SHOW. Inevitably, THE OUTER LIMITS was cancelled in the Fall of 1964.

Because OUTER LIMITS has been in syndication in different parts of the country, the show has not been forgotten. Still working on various projects, Stefano commented: "I'm still amazed and happy at Science-Fiction fans who still write me telling me how much they enjoyed the show after all these years."

ALIENS

Return to Acheron, planet of death!



Ripley (Sigourney Weaver, left) protects scout (Carrie Henn, right) against the army of deadly extraterrestrials that have overrun an Earth colony.



ALIENS

Cast and Credits

Ripley Sigourney Weaver
Newt Carrie Henn
Corporal Hicks Michael Biehn
Burke Paul Reiser
Bishop Lance Henriksen
Private Hudson Bill Paxton
Lieutenant Gorman William Hope
Private Vasquez Jenette Goldstein
Sergeant Apone Al Matthews
Private Drake Mark Rolston
Private Frost Ricco Ross
A 20th Century Fox release. Produced by Gale Anne Hurd. Direction and Screenplay by James Cameron. Based on characters created by Dan O'Bannon and Ronald Shusett. Cinematography by Adrian Biddle. Music by James Horner. Special Effects by Stan Winston. The L.A. Effects Group. Make-Up by Peter Robb-King. Art Direction by Bert Davey, Fred Hole, Michael Lamont, Ken Court. Film Editor, Ray Lovejoy. Set Design by Crispian Salles.

The long-awaited sequel to ALIEN is a high tech shocker of a Science-Fiction movie which uses a generous display of military hardware in its action sequences. As before, the story is set in the distant future, but 57 years after ALIEN ended. The central figure is Sigourney Weaver who repeats her role from the original film, dominating the cast in a macho, gun-wielding manner (This is an interesting switch, as in films of this type the hero is usually male).

Of the many gruesome scenes in the film, the strongest is the one showing a human-like android split in two by the alien Queen like a centipede being torn apart! Though the alien monsters are visible on the screen a fraction too much - they

While investigating the apparently deserted Earth colony in Acheron, Ripley (Sigourney Weaver) is attacked by the "Facehugger."

are still truly awesome and frightening. The heroine's climactic battle with the alien Queen guarding her eggs like a mother hen results in making ALIENS the best action monster movie seen in years. It isn't often that a sequel comes up to the original - but this one does.

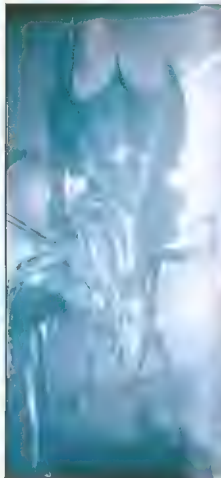
Ripley (Sigourney Weaver), a Warrant Officer, had just been discovered in a state of suspended animation for 57 years in an outer space mineral tanker (the Nostromo). She had been a sole survivor after defeating an indescribable murderous alien who slaught



position in the Company. She soon has strange nightmares where an ugly reptilian alien nearly bursts from her abdomen in a near-birth climax.

Against her better judgement, Ripley is persuaded by Reiser, a Company Man, to accompany a platoon of Colonial Marines to investigate a mysterious break in communications with Acheron, the planet where she and her crew unknowingly picked up the alien monster with their ship years earlier. She finds herself in a spacecraft with a group of seasoned, cigar-chomping Marines plus an android Bishop who is the Mission Liaison

A deadly alien attacks an armed Marine as he explores an apparently deserted Earth colony on Acheron (left). One of the deadly "Aliens" (below). An infant alien bursts through the chest of a barely-alive victim (opposite).



ered her fellow crew members.

Soon, she finds herself facing the Company's Board of Inquiry who hold her responsible for the destruction of the mineral tanker. Unable

to convince them of the existence of the strange alien creature they also hold her responsible for the loss of the crew. Ripley is fired from her position and is reduced to a mental





Officer. Also aboard is the Company Man, Burke, who places the value of the Company's mineral investments in the galaxy above everything else.

Finally arriving on the silent planet, they discover the Colony absent of any human life, but evidence of a last stand in an empty corridor remain. The only survivor is a child, Newt, who arouses Ripley's maternal instincts. A horrible moment occurs when the platoon discover several of the colonist's bodies hung on the walls like meat in a butcher shop in an isolated storage room. With no warning, a young alien creature bursts thru the chest of one of the bodies (It seems that the lifeless bodies were being used as birth vessels for the alien young!). Others seem to appear from nowhere and attack the Marines who unfortunately are defenseless. Prior to leaving their ship, they were forced to leave their ammunition aboard as

their officer in charge warned of the consequences if a stray bullet hit some sensitive part of the installation. Each creature was about a foot long, their spidery bodies were covered with a slimy substance, their mouths would house a snake-like tongue which would quiver grotesquely. Projected by bursts of sheer energy, they would attack their victims by landing on their faces, attaching their pincer-like claws with a steel-like grip, then working their way into the victims' stomach where they would feed and eventually burst forth, looking for more victims.

Seeing this grisly attack thru a monitor back at the command ship, Ripley, Burke and the Lieutenant look on in shock and horror. Without a moment to lose, Ripley takes over with the aid of artillery and a flame thrower, rescues the surviving members of the platoon.

Aware that Acheron is overrun

Ripley prepares herself for battle in her Power Loader against the vicious "Alien Queen."

with these alien killers, they decide to contact their landing ship to leave the planet and destroy the installation and its monstrous inhabitants with heavy-duty spacecraft artillery while in orbit. Their chances for escape are demolished when they discover the flight crew have been murdered by the creatures. Finding themselves stranded on a planet crawling with these hideous alien killers, the diminished group fortify themselves in a remote area of the installation.

Their last hope being to remount a rescue craft from the mother ship, android Bishop volunteers to reach it by crawling thru a lengthy narrow passageway leading to communications control room. Hoping to bring one of the alien creatures back with him in the hopes of letting the Company harness the

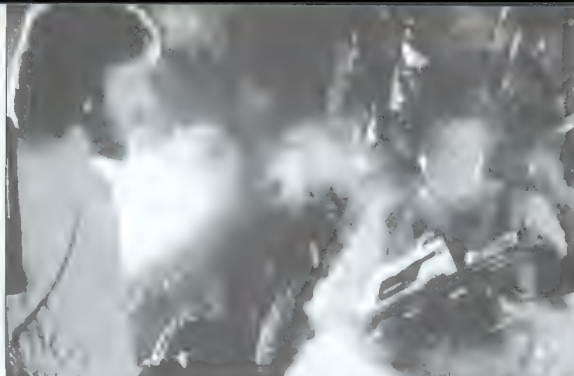
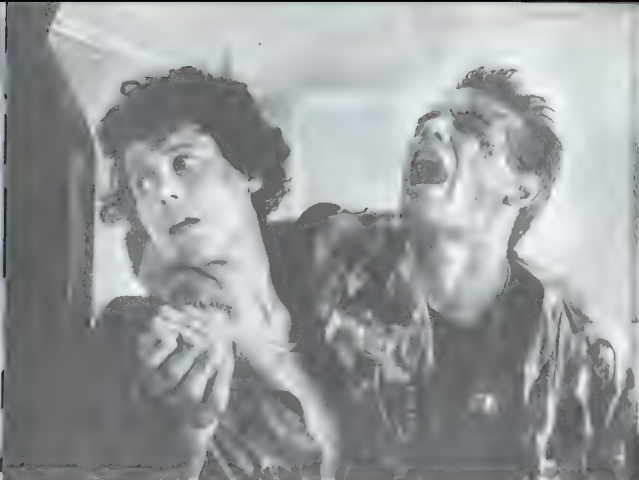
creature for Biochemical Warfare. Burke plots to infect two of the survivors while they sleep. But this plan backfires when Burke becomes a victim to these alien creatures.

Learning that Bishop has succeeded in landing the rescue ship near the installation, the group advance toward it, but another savage attack by the aliens reduce it to Ripley, Bishop, Newt and a Marine. Unexpectedly, Newt tumbles into a lengthy shaft and becomes a prisoner of the creatures where she will become a living cocoon. Driven by a mother's instinct, Ripley arms herself with a weapon that hurls grenades and spouts deadly flames leaves the safety of the ship despite Bishop's warnings to rescue Newt.

After finding Newt unharmed in a remote area of the station, the pair try to locate a passageway back to the ship. Instead, they stumble into the egg chamber of the giant alien Queen. Time stands still as Ripley locks stares with the deadly creature, then suddenly ignites the nest with her weapon. With the Queen in pursuit, the pair reach the

The giant "Alien Queen" positions herself for a deadly attack against a human intruder entering her chambers (above). Ripley aims herself for the worst as she enters the secret egg chamber of the "Queen" (below).





Director James Cameron instructs Sigourney Weaver in her harrowing encounter with the alien (above). Face to face with the killer Queen (below).

rescue ship, but Bishop is torn in two by the Queen who struggles to enter the ship. Trying to protect Neut, Ripley engages in a titanic battle with the Queen alien by manning a large robot power loader. Using the massive hydraulic arms as weapons, Ripley gets the upper hand briefly, but in their furious battle, both fall down into an air lock. But Ripley, with supreme effort, manages to liberate the rescue ship from the creature who falls into the blackness of space.

(ALIEN, made in 1979) left off. By the way, the Ripley character was originally a man in the story. Anyway, Sigourney Weaver is a sweet, gentle person — not the aggressive, gun-toting character she plays in the film. We shot the film in Pine-wood Studios in England with a surprisingly modest budget of 17 million, though it might look more than that. But that is due to the creative abilities of the producer, Gale Anne Hurd, who kept a hawk-like eye on the budget."

Special Effects man Stan Winston whose credits included TERMINATOR and INVADERS FROM MARS remake recalled that ALIENS was quite a challenge to make. "ALIENS was the biggest effects film I had ever been involved with. We had to create a nightmare war on a planet overrun with these strange alien creatures!" He rubbed his jaw as he remembered the many problems he faced and

Ripley helps her comrades as arms Hicks (Michael Biehn) when he is wounded in an encounter with one of the aliens.

overcame — everything from creating a baby alien bursting from the chest of a half-dead human being used as in incubator to designing a full size Queen nearly 20 feet tall. "To give the illusion, we installed 2 prop men inside the form of the creature to animate her several insect-like limbs. We also used hydraulic control to simulate all-around realistic body movement."

Actor Lance Henriksen, who played the Android, Bishop, reflected on his role in ALIENS: "Though the android role didn't set off my career on fire, I found the part to be a challenge. I knew it was not going to be a kind of bug-eyed, nuts and bolts robot, but an almost three-dimensional character who looks about as ordinary as your next door neighbor. I even went to a deal of



trouble in spending money out of my own pocket to purchase a pair of double-pupil lenses to give the Android a slightly strange look. I also tried to contribute other ideas in fleshing out the character, but the director eventually discarded most of them. As I remember, he was probably right. They were too way out."

The actor added: "In the script, my character had to contend with prejudice against Androids from Ripley. As my character's personality (programming) doesn't have any prejudice itself, but an inborn naivete or innocence. This to me, was the most fascinating part of the character — how it reacted to certain situations in different ways. So any prejudice aimed in Bishop's direction did not deter him from doing his job — the job he was programmed to do — insure the safety of the crew during the interstellar flight to Acheron as they search for the missing 100 members of the Earth Colony who vanished mysteriously." Henriksen concluded: "It was an unusual role to play in a film which I think has become a classic of its kind. I feel proud to have been a part of it."

— John Howard

Looking back on the making of ALIENS, director James Cameron recalled that in order to make the sequel work, we had to focus on a main character — Ripley, who was the sole survivor. "So we wrote the story around her and nicked up where the original film

THIS ISLAND EARTH

A Nostalgic Retrospective



Rex Reason is a young scientist threatened by the "Mutant" in this publicity shot.



THIS ISLAND EARTH

Cast and Credits

Exeter Jeff Morrow
Ruth Adams Faith Domergue
Cal Meacham Rex Reason
Brack Lance Fuller
Steve Carlson Russell Johnson
Joe Wilson Robert Nichols
Adolph Engelborg Karl Lindt
Monitor Douglas Spencer
Mutant Regis Parton
A Universal 1955 release. Produced by William Alland. Directed by Joseph Newman. Screenplay by Franklin Coen and Edward G. O'Callaghan. Based on the Novel by Raymond F. Jones. Cinematography and Special Effects, Clifford Stine. Mechanical Effects, Charlie Baker. Special Effects Dept. Head, Fred Knott. Art Direction, Alexander Golitz

zen and Richard H. Riedel. Film Editor, Virgil Vogel. Make-up, Chris Mueller Jr., Jack Kevan, Bob Dawa, Robert Hickman and Bud Westmore. Special Photography, David S. Horsley

During the fifties, when low budget black and white Science-Fiction films monopolized the Hollywood out-put, Universal made their first entry into the genre with a 3-d effort. IT CAME FROM OUTER SPACE in 1953. Encouraged by its success, they decided to pull out all the stops in their next production. THIS ISLAND EARTH, which was based on a story which appear-

In the control room, Exeter (Jeff Morrow) shows Earthlings, Ruth Adams and Cal Meacham (Faith Domergue and Jeff Morrow), the bombardment of his planet Metulana by a nearby hostile planet, Zaggon.

ed in a 1952 issue of "Thrilling Wonder Stories." THIS ISLAND EARTH was photographed in Technicolor which enhanced its eye-boggling special effects.

One of the most spectacular scenes in the film was a space ship being attacked by huge meteors as it came closer to its destination, a dying planet. Though the film turned out to be a superior effort in the genre, it did not result in the box office success as the studio hoped for,

THE SUPREME EXCITEMENT
OF OUR TIME!

TECHNICOLOR

THIS ISLAND EARTH

2½
YEARS



JEFF MORROW · FAITH DOMERGUE · REX REASON
LANCE FULLER · RUSSELL JOHNSON

making THIS ISLAND EARTH their last sci fi production on a big budget and in color Universal's product for the rest of the decade were all shot in black and white while their budgets were reduced to a more modest level.

For away in a distant galaxy, Metaluna, a planet containing an advanced civilization, is dying due to continuous attacks by a hostile planet, Zahgon. Desperate for nuclear energy to strengthen their planet's protective shields, Exeter (Jeff Morrow), one of their top scientists, is sent to earth on a mis-

sion to secure this vital energy. Arriving there, he persuades several important nuclear scientists, including Dr. Cal Meacham and Dr. Ruth Adams, also an expert in nuclear fission, to travel to a secluded laboratory in Georgia to engage in a mysterious top secret project involving atomic energy.

Suspicious of Exeter's motives, Meacham and Adams soon learn the real reason: They and the other assembled scientists are prisoners and must discover new sources of nuclear energy in the shortest possible time to save his planet from complete destruction. Those that refuse will be exposed to the rays from the Memory Transference Machine turning them into subor-

The sudden appearance of the Metaluna Mutant brings danger and uncertainty to the lives of the two Earthlings who are trying to return home from the planet Metaluna.



dinates with no will to resist.

Meacham and Adams attempt to escape with other scientists. All are killed except Meacham and Adams who manage to take off in a small unguarded plane. But while in flight, a strange craft above them bathes them in a green light as their plane is slowly drawn into the mouth of what now appears to be a saucer-shaped space ship manned by Exeter.

Setting his course for Metaluna, Exeter informs his prisoners that they will continue his experiments there and assures them they will not be harmed. The space ship immediately goes into a faster-than-light speed as Exeter and the two scientists are placed into a state of suspended animation for the rest of the journey thru space

Arriving on Metaluna, Exeter discovers only a few remaining Metalunians are left alive due to the increasing bombardment from the enemy forces. Brought before the Planetary Leader (The Monitor), Meacham and Adams discover that he lacks the humanitarian qualities found in Exeter as he unfolds his plan to take over the earth and then orders the prisoners to be lobotomized.

Realizing their fate, Meacham and Adams flee for the safety of the space ship but are stopped by a Metalunian Mutant, a horrible creature bred as slave workers by the Metalunians. Moved by their fate, Exeter assists the earthlings in reaching the ship, but is clawed by the creature

The space ship, with three

Panoramic view of planet Metaluna showing Exeter leading the two Earthlings, Cal and Ruth, to the space ship to return home.

aboard, manages to take off just when Metaluna becomes a burning planet when their protective shields have now totally disintegrated under the unrelenting attacks of Zahgon's war crafts' artillery.

After the space ship enters the earth's atmosphere, Meacham discovers Exeter's wounds are serious and pleads with him to accompany them to earth for treatment, but he refused. After the plane containing the scientists safely leave the space ship, Exeter crashes the ship and himself into the ocean.

Director Joseph Newman remarked on the filming of **THIS ISLAND EARTH**. "As this was Universal's first experience in shooting such a wide variety of special effects in Technicolor, it did present quite a challenge. However, as we had working with us first rate technicians, we managed to overcome various problems before shooting actually started. Though the studio ballyhooed that the film was actually 2½ years in the making, it was actually much less than that due to the careful pre-production planning. The total shooting time only took around 45 days. Whatever implausibilities in the plot existed, they were more than compensated for by the eye-filling wonders of the Metalunian civilization, the desolation of their planet, Exeter's large saucer-sized

space ship, the incredible burning meteors and the sinister "big-brained" insect men."

Actor Jeff Morrow recalled the preparation for his role as the alien, "Exeter", who played an important

role in **THIS ISLAND EARTH**. "I had to be in the make-up dept. at 6 o'clock in the morning so I could be on the set at 8 o'clock. This character was supposed to be an intellectually superior alien from another planet so I had to wear an enlarged rubber head-piece about a foot high covered with white hair.

Attempting to help the two Earthlings escape from the planet Metaluna, Exeter is wounded by the Mutant.



As it was originally applied in the morning and covered with cosmetics for the Technicolor cameras, I couldn't even remove it for the daily lunch break — I had to wear it all day. There were other actors who also played Metalunians and had to wear the same make-up, but they didn't have to wear their make-ups as long as I did because their scenes weren't as long as

mine. Though I made many films after that one, **THIS ISLAND EARTH** turned out to be the film that I would be remembered for the most. I still get fan mail from film buffs for it!"

One of the chief highlights of **THIS ISLAND EARTH** was the Metalunian Mutant, half mutant, half insect. The credit for the nightmarish design of this alien creature

Scientist Col Mescham rushes to the aid of Exeter who has been wounded by the Metalunian Mutant.

mostly belongs to the late sculptor, Chris Mueller Jr. whose creative abilities contributed to the many horror creations produced by Universal during the fifties. The finalized design for the large head and body costume eventually worn by

(Continued On Page 84)

MAKER OF MONSTERS

(Continued From Page 13)

weighed an extra 100 lbs. I was so exhausted, I needed help to get out of my costume. It took weeks to get the water out of the suit. I stomped on it, put weights on it and everything else — trying to get the water out!" The costume for THE SHE CREATURE was also used in four other films, also produced by American International. It also made an appearance on Television to plug the film. THE SHE CREATURE was later remade under the title, CREATURE OF DESTRUCTION.

His next assignment reunited him with Director Roger Corman for IT CONQUERED THE WORLD. The script concerned an alien Venusian creature who menaced an isolated midwestern community and a bordering space satellite base. Learning the producers wanted something completely different from anything he had

done before, Paul remembered, "After several days of research, I dug up some background material on the planet Venus and came to the conclusion that if it would have any life — it would be vegetable. In trying to make it look as far removed from anything resembling animal-like, I whipped up a nightmarish creation resembling a pear-shaped, cucumber like creature, with two mobile, branch like arms." Mounted on wheels, Paul would crouch inside the rubber-covered wooden-framed structure, in order to give it the necessary life-like movement when the script demanded.

Paul continued, "In order to save money, Roger used locations as much as possible, so I hauled the creature out to Bronson Canyon. Originally, the creature was supposed to be in a dark cave all the time so an air of mystery would surround it. But Roger decided it would be more effective if the

creature would make a defiant appearance outside its hiding place and be destroyed by a charge of bayonet-armed soldiers. He also wanted the creature to appear dead by having it lying on its side!" In spite of his protests, the scene was filmed that way. One critic said, "It produced more tit tles than terror."

The studio's next production, INVASION OF THE SAUCER MEN, gave Blaisdell his first experience in creating Martian make up and costumes. Paul's friend, Bob Burns, recalled, "The over-sized heads were made of fiber glass in Paul's workshop and were worn by midgets. Because he was the smallest, veteran actor Angelo Rossitto played the leader of the saucer men." Burns added, "Me and Paul wore the heads for close shots which were shot in ZIV studios. Because the studio had a tight budget, we shot all the special effects in one

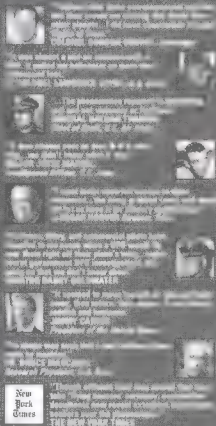


Blaisdell, wearing one of his creations, a hideous "Mutant" carries off a fainted Lori Nelson in a scene from THE DAY THE WORLD ENDED.

THE SPACE CRAFT FLEW OUT OF THE BLUE AND LANDED. THE OCCUPANT GOT OUT AND TALKED FOR 20 MINUTES.

LT. COLONEL WENDELLE STEVENS, U.S. Air Force Technical Intelligence

Now, after 30 years of government and military coverup... the truth is revealed for the first time!



More than 1 1/2 hours jam packed with actual documents, film footage never seen before, and amazing revelations by world famous military and CIA officials obtained under the Freedom of Information Act. Now on videocassette for the very first time. VHS.

UFO'S ARE REAL

ODYSSEY GROUP Suite 1402 D 270 N. Canon Drive, Beverly Hills, CA 90210

Please send UFO'S ARE REAL. Immediately I enclose payment of \$29.95 (California residents add 6% tax)

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Add \$3 for shipping & handling. All orders shipped same day received.

CREDIT CARD

CUSTOMER

CALL TOLL FREE

1-800-544-4365

ASK FOR OPERATOR NE 22

VISA OR MASTERCARD

zomboscloset.com

day. Paul did a lot of special effects on that film which included a prominent eyeball attached to each of the Martian's hands. The orbs would perform like periscopes. If any impending danger crossed its path, it would visibly vibrate and send signals to the rest of the creature's body!" Blaisdell's unique creations, as usual, were prominently emphasized in the film's publicity, no doubt contributing to the success at the box office

A little-known American international film that Blaisdell was associated with was a British film called *THE CAT GIRL* starring Barbara Shelley. Finding the film disappointingly dull, the producers decided to enliven it by inserting a brief scene showing the star turning into a "Cat Girl". So, Paul was called on to impersonate the actress in a scene. He recalled, "I very quickly created a mask of a cat and a pair of paw gloves made of rubber latex and crepe hair in my workshop. This I wore, including a pajama top, identical to the pajama top Shelley wears in the film. This brief scene was spliced into the print."

Blaisdell's last "Monster" costume

Ray "Crash" Corrigan as the alien carrying off the heroine in *IT: THE TERROR FROM BEYOND SPACE*



chore for American International was *VOODOO WOMAN*, a film Paul preferred to forget. Because of lower budget restrictions than usual, he was forced to revamp his *She Creature* costume. "I removed the tail and placed a burlap dress around it to conceal the *She Creature's* costume. To top it off, a not very effective mask crowned by a white wig was added by someone else. This became the "Voodoo Woman" costume."

During the filming, a nasty accident occurred which would have been prevented if someone would have checked out the "props" more carefully. In one scene, a mad doctor tries to prove to a skeptical onlooker how indestructible his "zombie woman" creation is by pouring acid on the creature's leg. Unfortunately, the acid was not harmless as Paul was led to believe and Paul carried a scar on his leg for the rest of his life.

Paul's last "Monster" creation was for *IT! THE TERROR FROM BEYOND SPACE* (1958). Though the film was not made for budget-conscious American International, the Producer Edward Small was still keeping a sharp eye on expenses. "I was given a little more money to work with this time — but the schedule was still the same, 'Get the costume ready for shooting a week from Monday!'" What made this film different from his previous efforts was that he was not chosen to play the alien creature — Veteran actor "Crash" Corrigan was assigned to perform this task.

A problem that bugged Blaisdell at the beginning of the project was that for some unexplained reason Corrigan wouldn't journey to Paul's home to have his measurements taken — but the actor did ship his underwear to Blaisdell who methodically constructed a scaly skin of rubber over it. The plot of *IT! THE TERROR FROM BEYOND SPACE* focused on travelers on a spacecraft being menaced by a blood drinking, near indestructible Martian monster. Though the film is a reasonably exciting thriller, it is more remembered today for its alleged inspiration to the successful box office hit, *ALIEN* (1979).

Blaisdell's last appearance as a Monster was in American International's *GHOST OF DRAGSTRIP HOL-*



Though Peter Graves tries, he's no match for the Venusian in *IT: UNCONQUERED THE WORLD*

LOW (1950). This was a teenage monster spoof where he made a guest appearance wearing his *She Creature* costume for the last time. Aside from creating monster suits, Paul also built sets and props, including designing props for films like *HOW TO MAKE A MONSTER* (1956), *NOT OF THIS EARTH* (1956), *ATTACK OF THE PUPPET PEOPLE* (1957), *THE SPIDER* (1958) and *THE AMAZING COLOSSAL MAN* (1957).

As the fifties ended, the independents stopped using Blaisdell. He returned to illustrating magazine covers. His last association in the industry was in a West Coast publication called "Fantastic Monsters" where he was credited as managing editor and even wrote a regular column called, "The Devil's Workshop." Alex Gordon, who produced some of Blaisdell's films, summed up Paul's career, "In those days, Paul's creative abilities in making "Monsters" on modest budgets was invaluable to American International, but as the studio grew in size, making more expensive pictures, they stopped making those inexpensive horror films. Inevitably, Paul, along with other creative people, were phased out (he died in 1963). I believe if he would have adjusted to working with more advanced make-up techniques, he probably would have lasted longer in the industry. Nevertheless, his unique talents will not be forgotten."

STRANGE INVADERS

A secret alien colony inside the United States



One of the invaders changing his normal form after being seen by a human.



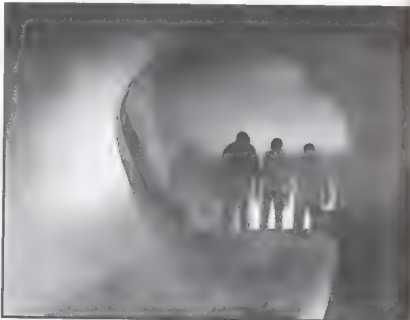
STRANGE INVADERS

Cast and Credits

Charles Bigelow Paul LeMat
 Betty Walker Nancy Allen
 Margaret Diana Scarwid
 Willie Collins Michael Lerner
 Mrs. Benjamin Louise Fletcher
 Earl Wallace Shawna
 Waitress/Avon Lady Fiona Lewis
 Arthur Newman Kenneth Tobey
 Mrs. Bigelow June Lockhart
 Professor Hollister Charles Lane
 Elizabeth Lulu Sylbert
 An Orion Pictures Release. Produced by
 Walter Coblenz. Directed by Michael
 Laughlin. Screenplay by William Con-
 don and Michael Laughlin. Cinematog-
 raphy by Louis Horvath. Music by
 John Addison. Art Direction by Enad
 Helmy. Special Visual Effects by Pri-
 vate Stock Effects, Inc. (Chuck Com-
 isky, Ken Jones, Larry Benson). Visual
 Effects Design by John Nuto and Rob-
 ert Skotak. Production and Costume
 Design by Susanna Moore. Set Decora-
 tion by Gus Meunier. Alien Effects Unit
 by Margaret Bouerra. Lac Champagne.
 Martin Coblenz, Stephan Dupuis,
 Louise Mignault, Barbara Palmer, Bill

60

(Above) The Invaders mothership coming to Earth in Centerville. (Below) The Invaders at the entrance to their spaceship.



Sturgeon and Brian Wade Make-Up by Ken Brooks. Film Editor, John W. Wheeler.

STRANGE INVADERS is an interesting, off-beat send-up to the 1950's Science-Fiction paranoia films ground out during that period like INVASION OF THE BODY SNATCHERS and IT CAME FROM OUTER SPACE, stirring even more memories from the later CLOSE ENCOUNTERS OF THE THIRD KIND. Though the plot may seem familiar — weird creatures from a distant planet who invade a small town and take possession of its inhabitants, a '50's plot gimmick used repeatedly — the difference in STRANGE INVADERS is that the government has agreed to the takeover (a fantastic impossibility if one is familiar with the conservative foreign policies during the Eisenhower administration, but this is a minor point).

In 1958, the government agrees to a pact with aliens from another planet to gather anthropological data for their files during a twenty-five year period. This negotiation, of course, is kept secret from the public. Shortly after, a large space ship appears over a small farm town in the midwest, called Centerville. A flying saucer drops out of the mother ship and starts zapping each house with a strange blue light, resulting in alien beings taking over the bodies of the town residents.

One of these aliens, now in the body of a young woman, Margaret,

is sent to New York to study a different kind of Earth life. There she meets and marries a Columbia University Entomologist, Charles Bigelow (Paul LeMat), resulting in a daughter, Elizabeth. But they divorce, Margaret taking her daughter with her. Twenty-five years later, their research completed, the aliens prepare to leave Earth and return home. Margaret, however, decided she will stay on Earth. She secretly leaves Centerville with her daughter and arrives

After checking into a New York City hotel, an alien invader (Al Roberts) begins to remove his human disguise.



in New York. There, she leaves Elizabeth with her ex-husband, promising to return and pick up her daughter later.

After Margaret fails to return, Charles leaves his daughter with his mother and journeys to Centerville, hoping to locate his ex-wife. But he finds the town's inhabitants are strangely uncommunicative. After his dog mysteriously disappears, he experiences a strange encounter with a blue glowing light which nearly wrecks his car. Feeling his life threatened, Charles leaves Centerville, but not before he spots a nightmarish, out of this worldly-looking creature, dressed in farm clothes on the road.

Returning to New York, he learns no one will believe his story, including a Government UFO Specialist, Mrs. Benjamin, who informs him that the town of Centerville was destroyed by a tornado and that no one has lived there since. After reading a supermarket tabloid article containing a foto of an alien he had seen in Centerville, he tracks down its writer, Betty Walker, who informs him that the story is fiction and that the foto was sent by someone from the midwest.

After Betty encounters a strange visitor who mysteriously causes the uncanny disappearance of her building superintendent, Charles believes the aliens have followed him to

New York. Suddenly, his ex-wife Margaret shows up begging him to hide their daughter, but she will not reveal her reasons. Following an attempt on her life in an elevator while leaving Bigelow's apartment, Betty finally believes his story. Realizing the aliens are on their trail, they decide to leave New York. Suddenly, Mrs. Benjamin appears and reveals the government's awareness of their problem, but states they cannot help them.

Realizing the sender of the foto which appeared in her paper might help solve part of this mystery, Betty and Charles decide to track him down. After locating the foto's owner, Willie Collins, in an institution near Centerville, he reveals that an encounter with aliens in the basement of a church in Centerville years ago caused his wife and child to be abducted by them. Unable to convince anyone of his story, he has been institutionalized ever since. Realizing Betty and Charles may need help, Collins escapes from the hospital and joins them.

On the outskirts of Centerville, the trio are stopped by Federal men and Mrs. Benjamin who insist they are intruding on government business. But Charles suddenly pulls out a gun and drives past the roadblock to safety. Arriving at Centerville, they learn Elizabeth is in the clutches of the aliens. Before they attempt a rescue, they are captured by the aliens who decide to take Charles, Betty and Willie with them also. Collins physically tries to prevent them from taking Elizabeth, but he is reduced to a withered shell by a mysterious glowing blue globe of light. Before the aliens enter the craft with their prisoners, they remove their human masks revealing hideous, lizard-like alien heads. Inside the space ship just before the take-off, Margaret uses her alien's powers to free Charles, Betty and her daughter. As Charles and Elizabeth watch the space ship containing Margaret disappear into the sky, all the people apparently killed or abducted by the aliens reappear and are reunited with their families.



Kenneth Tobey, Diana Scarwid, Lula Sylbert and Paul LaMot with a group of "Zombos" walking toward the Alien craft.

Obviously obsessed with the fifties, **STRANGE INVADERS** displays more fondness towards its derivative sources than most take-offs. Even some scenes which border on the horrific have a nostalgic flavor to it. It also contains subtle humor. One example is when the confused hero, searching for someone to believe his story about aliens, visits a Government UFO agency who shows him drawings and photos of creatures from outer space that observers have sent in - one of them is a foto of Steven Spielberg.

It also takes shy digs at Junk Journalism. The film's heroine, Betty Walker, a resident journalist at "The National Informer", reveals her article about aliens was phoney after the hero spots the article on the newstand. For the record, **STRANGE INVADERS** may be the first film to include a supermarket tabloid in the script as a profession for the lead heroine.

Intrigued by the unreality of the Cold War and the eruption of the postwar imagination, Director Michael Laughlin revealed that the supporting players were picked for

certain roles because they were associated with '50's and early '60's, adding a nostalgic flavor to the production, e.g. actor Kenneth Tobey (for his role in *THE THING*) and actress June Lockhart (for her *LOST IN SPACE* TV series).

Special effects include some spectacular sequences showing sudden appearances of glowing blue spheres signalling an unpleasant fate for its victims. Best remembered scene was a creepy, but fascinating one - After an alien couple cheek into a hotel room, one of them goes into a bathroom and rips off his human mask, revealing the reptilian visage of the alien underneath. Laughlin recalled how this was achieved, "The actor, Al Roberts, who plays a character described as "a man with dark glasses", transforms from a human into an alien by spending 12 hours prior to filming to have molds made of his head and torso. After the final touches of false hair and paint, this becomes an identical double or a human-sized puppet."

A Special Effects Man continued, "Before this duplicate of Roberts is used, the real Al Roberts steps in-

to a specially lit scene by filling a glass of water. He is then replaced with the duplicate puppet, positioned as the same height as the actor, anchored to the floor with sandbags. This life-like puppet was operated by several members of the Alien Effects Unit watching and controlling the process, one person worked the head, the other the arm while others blew on tubes attached to bladders to swell the face and top of head after the hair is ripped off. After the lower half of the face is pulled away, the puppet, which is operated with over twenty cables, emerges focusing its oversized sleepy reptilian eyes, looking frighteningly alive."

Though the film sometimes shifts noticeably in tone from light-hearted satire to occasional scenes of horror jolts, this unevenness is overlooked in the climax when the strange blue sphere appears and restores its victims to life, revealing the aliens are not as bad as one would believe. **STRANGE INVADERS** was a refreshing departure from the normal glut of space films which were released at that time

Diana Scarwid, trying to save her daughter, is about to be captured by Kenneth Tobey and some of the Invaders who have already changed form.



UFO UNIVERSE

BACK ISSUES



- No. 1—Alien Abductions: Will You Be Next? Brad Steiger: Mutilations: Crashed Saucers & Aliens in Captivity; Linda Howe: Hidden History of UFO Mystery; John Keet: Who Are The Space Chameleons; Ed Stevens: John Lennon's Close Encounter
- No. 2—MJ12: Secret Document Proves Girl Has Crashed Saucers & Alien Belongs; Stan Friedman: Land With No Sky; Bob Pratt: UFO Critics in the UK; Jenny Rendles: UFOs & Crystals; Maria D'Andrea; Shirley MacLaine & ET Connection
- No. 3—MIB the UFO Terrorists: Anne Johnson: UFOs & Mysterious Pregnancies; Brad Steiger: Cosmic Contact? Beyond THE Chicago Fire; Larry Arnold: Interview with Major Dewey Fournet; Project Blue Book; Secret Symbolism Behind Alien Abductions; Mike O'neal
- No. 4—Close Encounters on Highway 84 by Philip Imbrogno: Alien Abduction on Ukley Motors; by Peter Hough; Elghel & the UFO Connection; by Dan Wodley; Was Mar Jan Downey Abducted by a UFO? by Mike Lockman; UFO Bitch Behind the Iron Curtain; by Antonio Humeux
- No. 5—Do Your Dreams Reveal an Alien Abduction? by Dr. Jean Mundy; Do ETs Walk the Earth? by Tim Beckley; Touchdown at Pine Bush; by Elton Crystal; Strangers Amongst Us; by Cyril H. Jones: The Mysterious Night Fliers; by Philip Imbrogno; UFOs & the Devil World; by Brad Steiger
- No. 6—UFOs and the Empire State Building; by Antonio Humeux: Flying Dragons Over Mainland China; by Antonio Humeux: The Day Decided, Michigan Stood Still; by Dennis Michael Morrison; The Father of UFOlogy; Major Kallas: an Interview; by Gene Steinberg: The Grand Deception; by Tim Beckley
- No. 7—The View From Atlantis; by Brad Steiger: UFO Crashes & Alien Intruders; by Steven Artz; ET Encounters in New York State; by Philip Imbrogno: Near Death Experiences; by Michael Green: Entering the Fifth Dimension through the X-Realm; by Stan Morrison

Send check or money order to:
**Condor Books, Inc. 351 West 54th Street,
 New York, N.Y. 10019**
 Please allow 6-8 weeks for delivery.

For back issues send \$2.95 plus
 \$1.00 per copy for shipping and handling. In Canada and
 all other foreign countries send \$3.50 plus \$1.00 for ship-
 ping and handling in U.S. currency.

Name _____
 Street _____
 City _____ State _____ Zip _____
 Country _____

- No. 1 ☐
 No. 2 ☐
 No. 3 ☐
 No. 4 ☐
 No. 5 ☐
 No. 6 ☐
 No. 7 ☐

THE ABYSS

A strange and magical encounter
 below the sea.



A team of Navy SEALs investigate the missile hatches of the downed USS MONTANA while the submersible CAB 3 hovers nearby.



Ed Harris (second from left, as Bud Brigman) shares a final moment with Mary Elizabeth Mastrantonio (third from right, as Lindsey Brigman) before making a perilous descent into "the ABYSS", a two-and-a-half-mile-deep trench in the ocean floor.

THE ABYSS

Cast and Credits

Bud Brigman ... Ed Harris
Lindsey ... Mary Mastrantonio
Lt. Coffey ... Michael Biehn
Catfish ... Leo Burmaster
Hippy ... Todd Graff
Jammer ... John Bedford Lloyd
Sonny ... J. C. Quinn
One Night ... Kimberly Scott
Lew Finler ... Capt. Kidd Brewer Jr.
Willhite ... George Robert Klek
Schoenick ... Christopher Murphy
A 20th Century Fox release. Produced by Gale Anne Hurd. Direction and Screenplay by James Cameron. Cinematography by Mikael Salomon. Music by Alan Silvestri. Supervising Art Direction by Peter Childs. Underwater Unit Supervisor and Camera, Al Giddings. Visual Effects Supervisors, John Bruno, Hoyt Yestman, Deamus Muren, Robert Skotak and Gene Warren, Jr. Special Visual Effects by Dream Quest Images, Industrial Light & Magic and Fantasy II Film Effects. Stunt Coordinator, Dick Warlock. Film Editor, Joel Goodman.

Underwater adventure epic films have surfaced periodically thru the years — Jules Verne's 20,000 LEAGUES UNDER THE SEA, MYSTERIOUS ISLAND, UNDERWATER, WAR-GODS OF THE DEEP. Some have made a big splash and some have sank without a trace. But some have succeeded box-office and artistically wise. Recent efforts like DEEP STAR SIX, LEVIATHAN and Roger Corman's LORDS OF THE DEEP have indicated Hollywood's recent interest in the genre, but these films, of varying interesting special effects, have left no lasting impressions.

20th Century Fox's recent effort, ABYSS, however, seems to have hit the bull's eye. Its rescue mission plot involving a nuclear warhead winding up in the hands of a mili-

tary madman is enlivened by high tech special effects including a group of realistic sea aliens. Aided by a good cast, this 40 million dollar production also includes some excellent underwater photography making this an absorbing 2 and 1/2 hour epic.

This tale of wonder and discovery beneath the sea begins when a Navy nuclear submarine (USS Montana) suffers an unexplainable power failure and smashes into a rocky wall in the depths of the Caribbean. Learning there is an underwater oil drilling facility (the "Deepcore") on the ocean floor nearby, the Navy makes arrangements with its owners, Benthic Petroleum, to borrow the oil rig and its crew to search for survivors in the submarine





Realizing that his men are not qualified to undergo such a dangerous assignment especially with the present threat of radiation from the nuclear warheads aboard, Bud Brigman (Ed Harris), head foreman of the oil rig, is reluctant to cooperate. Learning the Navy is going to use the "Deepcore" for the rescue operation, Lindsey Brigman, estranged wife of Bud Brigman and designer of the oil rig, arrives from Houston to make sure that nothing will happen to it during this mission

68

Also joining them in this underwater rescue operation, is a four man team of Navy SEALs, headed by Lt. Coffey. Arriving at the site, they discover the sub is resting precariously on the craggy brink within the Cayman Trough — an abyss which extends more than two and a half miles straight down.

Bud and the rescue divers search the battered submarine for survivors, but discover nothing but lifeless bodies floating in the water-filled compartments. Doing some exploring, he, himself in diving gear,

Landsey has a weird encounter with a strange-looking creature resembling a luminous cross between a jelly fish and a butterfly. Believing she has discovered a rare form of non-terrestrial alien intelligence, Lindsey tells Bud of her strange experience, but he is skeptical.

A hurricane soon arrives, nearly wrecking the Navy command ship above, its falling debris endangering the Deepcore, directly below. Recovering from their near disaster, the shaken crew of Deepcore immediately begin to repair the dam-

age, but they discover their communication has been severed from their command ship.

Soon, Landsey discovers Lt. Coffey has smuggled a nuclear warhead from the submarine into the oil rig. Realizing Coffey has gone berserk from water-pressure induced psychosis, Lindsey tries to reason with him, but fails. Cut off from his chain of command, Coffey concocts a bizarre plan to use the oil rig as a launching pad for the warhead. Hoping to kill everyone in the Deepcore first by locking them in



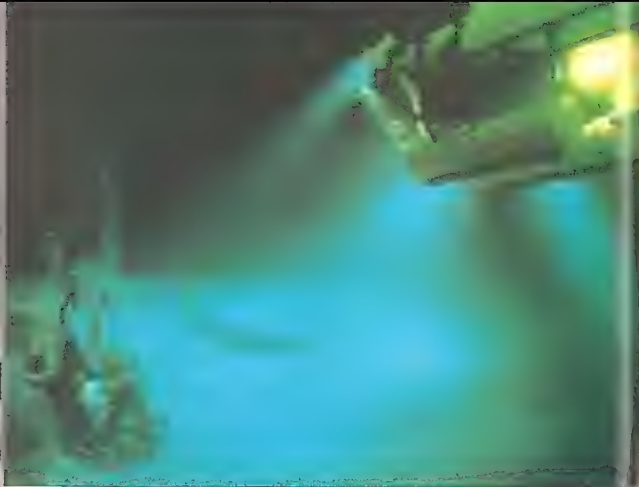
Michael Biehn (as Lt. Coffey) checks the distraught Ed Harris (as Brigman).

separate compartments, Coffey's plans go astray by the sudden appearance of a non-terrestrial alien creature in the oil rig. After it releases the crew, it mysteriously disappears.

Believing the alien creature is a product of the military, the crazed Lieutenant intends to sink the Deepcore, taking the warhead with him, intending to destroy the creature with it. But Bud tries to prevent this in a furious life and death struggle with Coffey. While trying to escape, Coffey is killed

— the warhead falls to the bottom of the two-and-a-half-mile deep trench.

Aware that the warhead is constructed to detonate at a certain time, the occupants of Deepcore realize that the fate of the oceans of the world are hanging in the balance. Despite the dangers involved, Bud decides to volunteer to retrieve the warhead resting at the bottom of the trench. Following a perilous descent into the depths where no mortal has ventured before, Bud discovers the warhead and carefully



dismantles it. But he discovers that he has not enough oxygen left in his tank to make the ascent back.

At this moment, out of the blackness of the depths, a strange sight appears. Bud, unable to believe what is happening, is visited by a large group of friendly non-terrestrial aliens who bring him to a strange underworld city where he is able to breathe oxygen without the aid of compressed air. Soon, Bud rises out of the sea on a platform created by the alien creatures where he is rejoined with Lindsey and his fellow crewmen.

This epic tale of a stricken nuclear submarine, an underwater oil rig, a devastating hurricane and mysterious sea aliens who

come to the rescue when technology fails is the brainchild of producer-director James Cameron who regarded the making of *THE ABYSS*. "As the biggest challenge in my life—I believe that the problems we encountered and solved during the making of this film were breakthroughs for a film of this type." Possibly setting a record, 40% of the film was shot underwater on submerged sets using actors, keeping doubles to the minimum.

Cameron added, "Since there was so much underwater stuff, we had to convince the audience that the actors weren't doubles. As the standard diving gear did not permit the camera to visibly see faces, the industry serviced our production by creating faceplates, revealing the front and side profile. Also a new form of underwater communication

was developed so sound could be taped live in the tanks. Intending to avoid the unpredictable problems of ocean filming and the inevitable problems it presented like swiftly changing currents, sharks and water visibility, the production unit moved to Gaffney, North Carolina and settled down alongside an abandoned nuclear power station where two huge tanks capable of holding ten million gallons of water were built.

Actor Ed Harris, who played Bud Brigman, foreman of the oil rig Deepcore, recalled the physical problems he and the actors encountered during the making of *THE ABYSS*. "To their credit, in order to make it comfortable for the actors and divers, the water was filtered and treated to a temperature of 85 degrees. But after three hours in the water, our skin would become



On the edge of a two-and-a-half-mile-deep trench in the ocean floor, Mary Elizabeth Mastrantonio has an encounter with a non-terrestrial intelligence

damp and clammy." Harris continued, "Also, we had weights attached to our waists and ankles so we couldn't float out of camera position. But if something went wrong, we couldn't swim to safety."

Harris recalled Cameron warning him about the demands of the role. "If you are claustrophobic, dislike being immersed in water and are not ready to work harder than you ever did before in your life, don't take this role!" Harris added that prior to shooting, they had to undergo extensive underwater dive training, so they would be prepared to film up to three hours at a time underwater, during a ten to twelve hour shooting day.

Harris winced when he recalled that the worst moment occurred when he was encased in a suit in which he was supposed to be breathing a special fluid which was supposed to permit his character to breathe normally even at the deepest depths

"Because the regulator was improperly in position, the fluid was rushing up my nose and my eyes began swelling up. For a brief second, I thought this was the end—but Al Giddings, a professional diver, swam over and adjusted it to the proper position."

As the tanks were built to accommodate shooting in depths of 55 feet of water, the cast and crew had to deal with compression problems. This was avoided by having all divers breathe compressed air. To save time in replenishing their air supply by constantly returning to the surface, an underwater filling station was designed where divers had their tanks refilled as if they were cars being filled with gasoline. Fortunately, *THE ABYSS* was completed without any casualties. The only injuries suffered were minor ear infections, a usual occupational hazard for divers.

Aside from the various problems

facing Director-Producer James Cameron during the making of *THE ABYSS* was the task of creating an unusual sea alien for the film. In one of its few screen appearances, the creature is supposed to appear as a snake-like tube of water and assume the appearances of two leading characters in the film. What made this task difficult was that fluid is the hardest substance to control. After five months of experimentation, Dennis Muren, head of the Special Effects Dept. at Industrial Light and Magic got together with his staff and came up with a solution involving computers.

So, in what barely totals two minutes of screen time, this non-terrestrial alien creature (the Pseudopod) comes to life with the assistance of man-made technology, making this a cinematic event.

— Nicholas Raven

E.T.'S ALIENS AMONG US

Have arrived on earth!

**STRANGE CREATURES ROAM OUR PLANET
IN THE DEAD OF NIGHT**

WARNING!

THE ABDUCTION OF HUMAN BEINGS BY UNKNOWN ALIEN FORCES IS INCREASING AT AN ALARMING RATE. EVIDENCE NOW INDICATES THAT THIS IS AN ALL-TOO-REAL PHENOMENON WHICH WE MAY PERSONALLY — SOONER OR LATER — HAVE TO COME TO GRIPS WITH.

Thousands of individuals from all walks of life — from all over the globe — have seemingly been kidnapped from their homes and care by an unearthly force. Upon their return they often tell of hair-raising encounters with humanoid beings. Such reports now number in the tens of thousands, and have been the subject of such best selling books as "Communion" and "The Intruders," and will soon be featured in several major motion pictures.

Isn't it time you found out what is really going on?
UFOlogists in many countries have been rigorously checking and documenting these puzzling episodes. Many of the abductions have recently been confirmed by medical and scientific researchers including the following incidents involving Close Encounters of the Fourth Kind.



• A policeman who says he was examined for three hours by creatures on board a UFO before being returned to his squad car.

• A couple who watched in horror as their four-year-old daughter communicated with aliens in front of their very eyes.

• An entire family whose vehicle was sucked into the air on the Nullabor Plain in Australia.

• A pretty teenager who supplied the aliens with experimental subjects in return for journeys on board a spacecraft.

• A middle-aged woman who says she was actually impregnated by her strange "hosts" with wrap-around eyes who confronted her while being examined inside a diamond-shaped object from another solar system.

• Several dozen individuals have also recently come forward who claim that strange "monitoring" devices or "scanners" have actually been implanted into their brains through which the ETs are able to contact them at any time.

Researcher Jenny Randless has studied such cases for over half a decade. Her approach is rational though the topic lends itself to an extraordinary high degree of strangeness. Indeed, the author of ALIEN ABDUCTIONS — THE MYSTERY SOLVED, offers evidence that something terribly important to the entire human race is going on and is being kept secret by the military and the government.

Timothy Green Beckley, publisher of UFO REVIEW says that this 240 page report offers, "An intriguing new hypothesis that explains a widespread Space Age phenomenon." News columnist Antonio Huneus describes this work as being "the most incredible presentation, as well as the most complete collection of alien sightings worldwide published anywhere so far." Additional praise has come from the Center for UFO Studies and Jerome Clark of Peta magazine. Here are the many fold reasons you are "unsafe" from alien intruders even if you double lock your doors at night and keep a light burning in your room. Find out:

- Why UFO abductions are increasing in number.
- What characteristics abductees have in common with each other.
- What the overall plan is by the UFOs — one of peace or global domination?
- If the Earth is being used as a cosmic laboratory and the reason why the aliens are genetically creating a new race of super-beings.

Circle and send return this coupon to:

**INNER LIGHT PUBLICATIONS,
BOX 753, NEW BRUNSWICK, N.J. 08903**

Note: NJ residents must add 6% sales tax. Canadian & foreign

customers add \$5 with payment in U.S. funds on a U.S. bank

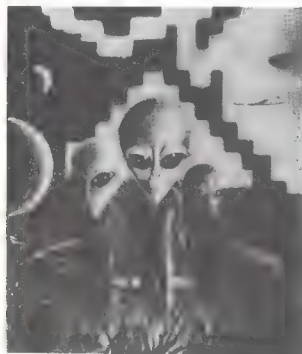
check. Delivery guaranteed or money refunded within 90 days.

Enclosed is \$13 plus \$1 postage/handling per copy of the special 240 page volume ALIEN ABDUCTIONS — THE MYSTERY SOLVED. Please include this subscription to the UFO REVIEW. Add \$2.50 for later '15 class delivery.

Name

Address

Zip



**FREE SUBSCRIPTION TO
THE UFO REVIEW IF YOU
ORDER NOW**

Keep posted on the latest developments involving UFOs and aliens. A free trial subscription to our provocative UFO REVIEW magazine will be included if you order right away.

**ALIEN
ABDUCTIONS
THE MYSTERY SOLVED**

THE THING

**A 100,000 year-old frozen survivor
of a space ship from outer space ter-
rorizes an Antarctic outpost!**



Searching for any signs of life in the deserted Norwegian research camp near the Pole, MacKenzie discovers the fused remains of a burnt body.



THE THING

Cast and Credits

MacReady Kurt Russell
 Blair A. Wilford Brimley
 Nauls T. K. Carter
 Palmer David Clennon
 Childs Keith David
 Dr. Copper Richard Dysart
 Norris Charles Hallahan
 Benning Peter Maloney
 Clark Richard Messer
 Garry Donald Moffat
 Fuchs Joel Polis
 Windows Thomas Waites
 Norwegian Norbert Weisser
 A Universal release. Produced by David
 Foster and Lawrence Turman. Directed
 by John Carpenter. Screenplay by Bill
 Lancaster. Based on the story "Who
 Goes There?" by John W. Campbell Jr.
 Cinematography by Dean Cuskey.
 Music by Ennio Morricone. Art Direction
 by Henry Larrecq. Set Decoration
 by John Dwyer. Set Decoration (British
 Columbia) by Grème Murray. Special
 Make-Up Effects creation and Design,
 Rob Bottin. Special Visual Effects,
 Albert Whitlock. Special Effects, Roy
 Arbogast. Film Editor, Todd Ramsay.

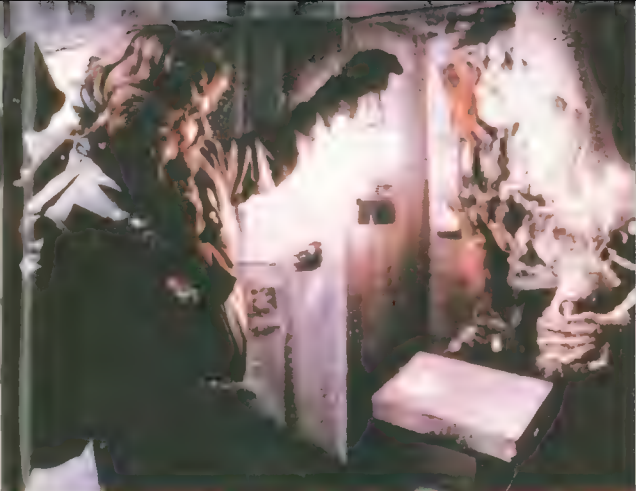
The director of *THE THING*, John Carpenter revealed recently that he always disliked graphic violence

and gore and only used it in his films when it was necessary. "A film which revolted me is Herschell Gordon Lewis' *BLOOD FEAST*," Carpenter remarked that the critics were unfair stating that his remake of *THE THING* ('51) contained scenes which were excessively gruesome and repellent. Long an admirer of the Howard Hawks' version,

Members of the U.S. Expedition inspect a helicopter which crashed after attacking their compound (above). Blair (A. Wilford Brimley) and Clark (Richard Messer) examine a dog which has mysteriously died (below).

Carpenter resisted Universal's desire to insert a happy ending.

He continued, "The films that were fun to make were the small, inexpensive films like *HALLOWEEN*. This was because you have



*MacReady discovers a mutilated body — a victim of *THE THING* (above). Examining the large ice block that originally contained the alien (below).*

more freedom to experiment and practically nothing to lose. Working with a big budget film like *THE THING* is the fear of failure. Which is why we went overboard in a few scenes. But I do believe these scenes were necessary to reveal the creature's awesome destructive powers and the helplessness of its human victims. In my version, I still believe we were more faithful to the original John W. Campbell Jr. story than the Hawks' version and gave the audiences what they wanted — a whopping 106 minutes of entertainment for their money."

The story opens up in the frozen wastes of Antarctica near the Pole in the winter of 1982. A helicopter manned by a Norwegian scientist is mysteriously chasing a dog thru the white waste, trying to kill





it with a high-powered rifle. Failing to do so, he hurls a stick of dynamite, but the dog reaches the refuge of the U.S. National Science Station. After the Norwegian lands, he gets involved in a gun battle with members of the Station and is killed.

Puzzled by the violent behavior of the scientist, two of the twelve men manning the Station, Helicopter pilot MacReady (Kurt Russell) and Dr. Copper decide to fly to the Scandinavian scientific post and see if there are any other survivors. After reaching the post, they find evidence of a terrible struggle and remains of burnt bodies, one of which seems to be two human beings fused together. Shaken by this sight, they search the empty, frozen rooms and discover a huge block of ice contain-

ing the empty impression of a shapeless form which imprisoned it.

After the dog has been placed in a pen, an alien creature bursts out of the animal and attacks the other huskies with its long slimy tentacles. The barking attracts the members of the Station who destroy the unearthly creature with a flame thrower. Anxious to learn where this alien creature came from, Blair examines records left behind by the Norwegian scientists and learns they were involved in excavating a mysterious find using thermite charges miles from their post.

Arriving at the exact location of the site, MacReady and Blair discover a partially excavated space ship which had crashed 100,000 years ago, frozen in the ice. They

When a member of the U.S. Science Station turns out to be an alien, MacReady sets it afire with a flamethrower (above). The head of Norris is atop the THING (right).

also find nearby a large cavity in the ice which presumably contained the alien creature which the Norwegians dug out and brought back to the post. Blair deduces that the creature was thrown from the space ship when it landed here and remained frozen in the ice all these years until the scientists freed it.

Back at the Station, Blair, feeding results of his autopsy of the mutated remains into his computer, learns that this alien creature can enter any form of life by first killing its victims, then absorbing them and imitating the life form it has digested. He also learns to his hor-





ror, that if the alien intruder reaches civilization, the entire world population will be infected within first contact. Believing anyone of the members of the Station may be infected, Blair locks himself in his room after padlocking the mutated remains in the store room

78

In Blair's absence, his assistant Fuchs discovers Blair's notes and from them learns that any apparent "dead" remains of the creature still contains cellular life and that they might present a threat to any life-forms nearby. In the meantime, a creature arises from the mutated re-

Rare, unpublished close-up of Norris' head undergoing transformation.

mains in the store room and attacks Bennings. Realizing Bennings' body is infected, MacReady torches him with a flame thrower, despite protestations by Bennings' friend. MacReady decides to destroy the



rest of the remains in the store room by torching them.

Soon, Blair goes amok and barricades himself in the lab, holding off MacReady and the rest with a gun. After he is overpowered and given a tranquilizer by Fuchs, he is locked in a store room. MacReady learns someone has killed the dogs and destroyed the helicopter, leaving them stranded, thousands of miles from civilization! Realizing one of the men must be the alien creature, Fuchs suggests that each take a blood sample for a blood serum test to determine the identity of the alien intruder. But someone breaks into the room where the samples are stored and sabotages the experiment. After Fuchs is found to be infected and is destroy-

ed, paranoia fills the Station.

After suspicion falls on MacReady, a violent encounter occurs with Norris becoming unconscious from a blow. A doctor tries to revive him, but a gruesome alien creature suddenly bursts out of Norris' chest, devouring the doctor's hand! Also, Norris' head is consumed by the creature, falls to the ground and is transformed into a crab-like creature waving slimy tentacles! Before it can infect them, MacReady destroys it with a flamethrower!

MacReady resumes the blood serum test among the remaining group — Palmer turns out to be infected and manages to kill Nauls, the Station's cook! He attempts to escape by jumping thru a window, but is

Learning that the alien creature is hiding in the storeroom, MacReady, Clark and others prepare to attack it.

pursued by MacReady who destroys him with a flamethrower. It is soon discovered that Windows, the radio man, is infected by Palmer and is destroyed in the same manner.

MacReady intends to give Blair the blood serum test next, but he discovers he has built a space ship under the store room with parts from the helicopter. He finally realizes Blair is an alien and has destroyed the generators, leaving no heat in the Station. Learning the alien creature intends to go to sleep for the next 1000 years, MacReady decides to blow up the entire Station, hoping to kill Blair. But the



Hearing a horrible commotion from inside the dog kennel, the men go to find out what is causing it (above). Naals is stunned to find out what Blair has been secretly building (below).

creature has infected Garry who tries to prevent MacReady from accomplishing this. MacReady, however, realizes Garry is infected and kills him before blowing up the Station. With the growing cold, MacReady faces an uncertain future, with the only other survivor, Childs.

This color wide-screen remake of the famed Howard Hawks' **THE THING** (1951) is an interesting mixture of Science-Fiction and plain old fashioned Horror. Actually, this 2nd version of the John W. Campbell Jr. story bears a superfi-

cial resemblance to the Hawks' classic, resembling more the 1956 film, **INVASION OF THE BODY SNATCHERS**, with a heavy emphasis on the physical revolting.

In trying to attempt a different approach, the producers decided to follow the original story-line. In the story, the creature is a mass of shapeless protoplasm that imitates other life. For most of the story, the creature walks around looking like anyone else. Because Hawks couldn't duplicate the scenes where the creature goes into mutations as described in the original story — the producers of the remake, backed by the budget of thirteen million dollars, utilized the most advanced special effects technology in order to bring Campbell's creature to the screen.

The thrilling high point of the 1982 version of **THE THING** is the grisly scene where an unconscious American scientist is about to be revived with Electro Shock Therapy when all of a sudden, a hideous, slimy alien bursts thru his chest. This repellent scene is quickly followed by the victim's head, sliding



MacReady destroying one of the transformations.

off his neck onto the floor — sprouts insect-like legs and waddles off!

This sequence and other realistic gruesome scenes were the product of the imagination and talents of Rob Bottin and his team of special effects men. Bottin, whose most interesting work up till that point was in **THE HOWLING**, said that this was the biggest budget film he ever worked on. "I never was subjected to so much pressure in trying to come up with something no one has ever done before. But I had the assistance of a talented crew, like Erik Jensen, Dave Kelsey, Ken Diaz, Gunnar Ferdinansen, Margaret Baserra, Stan Winston and others." Director John Carpenter, who is an admirer of his work, stated that Bottin's work in **THE**

THING has surpassed anything he's done before.

"The original Hawks' version was really the first modern monster from outer space film," commented Screenwriter Bill Lancaster. "The 1951 RKO version was probably inspired by the big UFO scare caused by the appearance of an oversized flying saucer spotted over Mt. Rainier in the late '40's. For the record, the RKO version was the first Science-Fiction film to introduce the military vs scientists theme, a familiar theme now."

To remove it further from the Hawks' version, Director Carpenter insisted on an all male cast, reduced down to 12 in this version. Regarding the romantic aspect unimportant (there was an interlude of this sort between Ken Tobey and Margaret Sheridan which unfortunately slowed up the plot in the 1951 version), he said, "This way there

will be no distraction in the suspense buildup prior to the creature's appearances in the film."

To represent Antarctica, the South Pole, outdoor locations were shot at Stewart, British Columbia on the Alaskan border where a full scale camp was constructed. A unit was also sent to Juneau, to shoot a helicopter chase scene. The rest of the film was shot in soundstages in Universal City, California.

Though this high tech remake of **THE THING** was not as successful as the original version, John Carpenter's version still provides enough shocks in it to give nightmares for generations of fans to come. It also recalls a simpler time in a pre-computer age during the early fifties when we had a fundamental respect for science and an uneasy curiosity of unwelcome visitors from another planet.

— Stephen Jochsberge

SUBSCRIPTIONS NOW BEING TAKEN TO THE MOST AMAZING MAGAZINE IN THE UNIVERSE



- Can't find copies of UFO UNIVERSE at your local newsstand because other readers arrived first?
- Do you suspect your favorite dealer has been visited by the Men in Black?
- Is the regional CIA agent confiscating all copies for reasons of "National Security" before you can get your hands on one?

Worry not dear friends because now you can be certain of being the first on your block to receive each issue as soon as they come off the press WITHOUT any interference.

Remember each issue of UFO UNIVERSE contains:

- The most recent reports.
- Abductions & encounters.
- Never before seen photographs.
- Exposure of official cover-up.
- Features by such nationally known authorities as Brad Steiger, John Keel, Jenny Randles, Dr. Jean Mundy, Antonio Huneus, Philip Imbrogno, etc.

Don't feel left out. Join the crowd by returning the subscription coupon below.

UFO UNIVERSE, 351 W. 54 Street, New York, N.Y. 10019

Enter my subscription for the next six issues of UFO UNIVERSE. I am enclosing payment of \$15 in the U.S., \$21 in Canada, or \$25 overseas (in U.S. funds).

Name _____

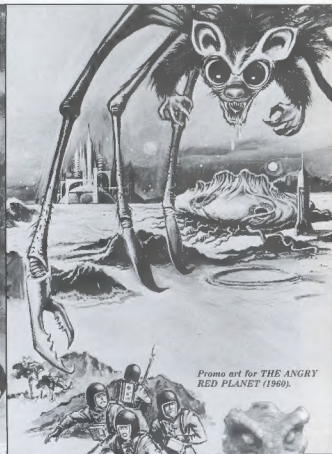
Address _____

City _____ State _____ Zip _____

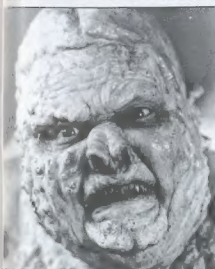
ufosubscription

MONSTERS

(Continued From Page 21)



Promo art for *THE ANGRY RED PLANET* (1960).



Katy Dierlam as The Fever in "The Feverman" segment of *MONSTERS*.

by the successful *ALIEN* and other genre films.

With the appearance of *STAR WARS* around this time, the Science-Fiction film took on another dimension. Audiences were overwhelmed with its dazzling gadgetry and spectacular space battles which stirred nostalgic memories of the old Flash Gordon serials. But it also introduced the most imaginative assortment of aliens to appear on screen — from the Tusken Raiders, the evil Lord Darth Vader and the friendly Wookies, proving that aliens will always hold an important place in the scheme of space dramas. As the concerned newspaperman uttered a warning at the conclusion of *THE THING* "... Keep on watching the skies! ..."



Wayne Toth in the title role of "Sleep-83 ing Dragon," in *MONSTERS*.

zomboscloset.com

THIS ISLAND EARTH (Continued From Page 55)



Regis Parton took months to complete. The total cost of the Mutant was \$24,000.

A studio publicist gave this description: "Its head was about 4 times the size of a human's, with the brain completely exposed. Apoplectic eyes project like domes, the network of underlying veins clearly visible. The facial muscles are exposed framing 5 tiers of interlocking mouths, one serving a dou-

ble purpose as a nose. The arms resemble limbs on an insect, ending with large crab-like pincers representing hands, dangling down to the ankles."

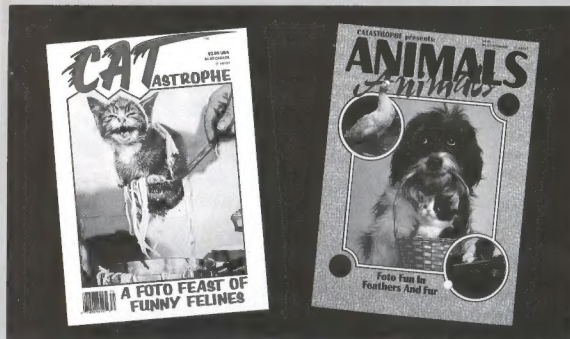
Though later spectacular alien films like *STAR WARD* and *CLOSE ENCOUNTERS OF THE THIRD KIND* have overshadowed the films of the fifties with their high tech effects, film goers of that period will always remember with

Entering the atmosphere of the Earth, Cal and Ruth leave the space ship in their plane while Exeter stays with the doomed craft until it crashes.

nostalgia *THIS ISLAND EARTH* as one of the more memorable Science-Fiction films of that decade. For the record, the bug-eyed Metaluna Monster, which made a brief appearance in the last reel, became one of the more familiar "Monster" images of the '50's.

— Robert Madison

ATTENTION ANIMAL LOVERS!



There's nothing quite like a picture book to bring the beauty and wonder of the animal kingdom into your home, and no picture book does that with more uniquely wonderful photographs than *ANIMALS, ANIMALS*. This 84-page volume is packed with pictures (many in full-color) of every animal—from elephants to puppies, from lions to ducklings—every photo as rare as it is hilarious, as candid as it is adorable. Our feathered, furry and flippered friends are presented to you in ways you've never seen them before—and may never see them again.

For those of you whose tastes run toward the more feline, there's *CATASTROPHE* to tickle your funny bone. In this 84-page volume you'll see kittens and cats doing what they do best—being cute, being funny and getting into trouble. *CATASTROPHE* depicts these whiskered wonders in every situation imaginable, letting their natural curiosity and capacity for mischief lead them into predicaments only true cat lovers can appreciate.

Whether you love frolicsome felines or adorable animals of all kinds, or both, these are the books for you! So order now!

THEY MAKE GREAT GIFTS, TOO!

CATASTROPHE: \$3.95 per copy (\$4.50 in Canada) plus \$1.50 per copy for shipping and handling (\$2.00 in Canada).

ANIMALS, ANIMALS: \$4.95 per copy (\$5.50 in Canada) plus \$1.50 per copy for shipping and handling (\$2.00 in Canada).

____ Copies of *CATASTROPHE*

____ Copies of *ANIMALS, ANIMALS*

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

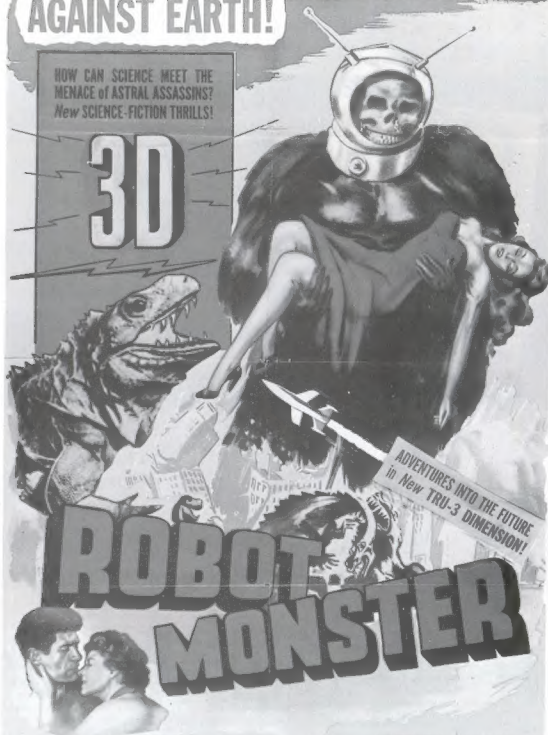
Send cash, check or money order!

To: **Condor Books, Inc.**
351 West 54th St.
New York, N.Y. 10019

MOON MONSTERS LAUNCH ATTACK AGAINST EARTH!

HOW CAN SCIENCE MEET THE
MENACE OF ASTRAL ASSASSINS?
New SCIENCE-FICTION THRILLS!

3D



ADVENTURES INTO THE FUTURE
in New TRU-3 DIMENSION!

ROBOT MONSTER

RELEASED THRU ASTOR PICTURES CORP.

with **GEORGE NADER**
CLAUDIA BARRETT
Produced by **AL ZIMBALIST**



9 Picture of National Screen Service Corp. is subject for
credit only. No mention of this picture can be made
in any release. Photo by courtesy National Screen Service

"THE MYSTERIANS"
A Metro-Goldwyn-Mayer Release

Copyright 1961 Metro-Goldwyn-Mayer
Picture Company, Inc. All Rights Reserved.
Produced by Louis B. Mayer

59/139



SONNY TUFTS **MARIE WINDSOR** **VICTOR JORY**

CAT-WOMEN OF THE MOON

with **SUSAN MORROW**
DOUGLAS FOWLEY
BILL PHIPPS
CAROL BREWSTER
and featuring the
HOLLYWOOD COVER GIRLS
in the **CAT-WOMEN**
Produced by **AL ZIMBALIST** and **ALAN BROWN**
Directed by **ARTHUR WELTON**

zomboscloset.com

SPACE MONSTERS

